The Instrumentalist

The Magazine for School Band and Orchestra Directors

VOLUME II NUMBER 3

JANUARY-FEBRUARY, 1948

LET'S TUNE THOSE BASSES!
BUILDING BAND AND ORCHESTRA INSTRUMENTATION FOR SMALL BANDS
VISITING THE MUSIC CAMPS
SHORT-CUTS AND REFRESHERS
THOR JOHNSON-AMERICAN CONDUCTOR
VIOLA CLEF—CORNET PARTS IN C

OUR CLINICS

Woodwind—Brass—Strings—Percussion
Bar and Mallet—Care and Repair of Instruments

FEATURES

State Meetings—News—Music Reviewed—Camps
—About Advertisers—Pictures—Ideas

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Mr. Winston E. Lynes, 711 S. Fremont, Springfield, Mo., is director of band and instructor of wind instruments at the South West State Teachers College, Springfield, Mo.

He was formerly solo cornetist of the University of Illinois Concert Band from 1935 through '38 and during 1945-46. Dr. A. A. Harding is the director. He plays a Buescher model 265 cornet, concerning which he writes:

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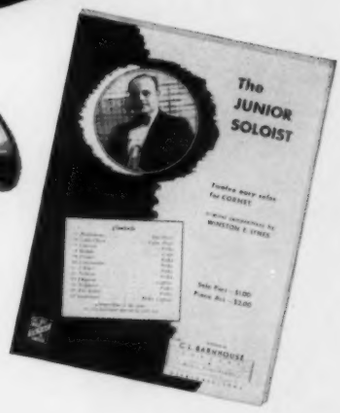

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Devoted to the interests of school and college band and orchestra directors, instrumental teachers, and teacher-training specialists in music education.

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The Association for the Advancement of Instrumental Music

It is the duty of the Advisors to assist in formulating the policies of the Association, especially those affecting The INSTRUMENTALIST. Suggestions for the improvement of the Magazine and the general promotion of instrumental music may be made through your nearest board member, or to the editors.

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Patronize Our Advertisers—Mention "The Instrumentalist" When Writing

LET'S TUNE THOSE BASSES!

ROBERT HARGREAVES
Ball State Teachers College
Muncie, Indiana

AMONG the sorriest of struggles with *intonation standards* are those assigned by an unkind fate to the hapless player of the grumbling bass viol. Truly in the "dog-house" is the average player when, sheltering *slap-bass* ruled out (and even kindly *pizzicato* forbidden), he is called upon to bow a passage in unison or at the octave with the cellos.

There are, of course, numerous sources of intonation errors in addition to the obvious one of faulty finger placement—sources of a *physical* nature (such as "false" strings, too high a bridge, warped or pitted fingerboard); sources of a *subjective* nature (such as the influence of low pitch level and of tone quality on an individual's discrimination of pitch differences—factors which will concern us again a little later); and even other *physiological* sources than in the fingers of the left hand (such as general posture and, what may seem strange, the technique of the bow arm).[1]

Each of these potential besmirchers of intonation deserves corrective attention, yet even were their combined insidious menace by some magic removed from the world of string-bass playing a major source of ear offense would still remain! To understate the case: It is a lamentable fact that the frequency with which the strings of the bass viol are improperly tuned throughout this broad land far outweighs the number of times young hopefuls begin the lesson or rehearsal with strings in reasonably perfect fourths.

The reason, fortunately, is not far to seek. The fairly common practice of tuning the *open* "A" string of the bass to some standard pitch, such as that sounded by the oboe or by the tuning bar, places the results squarely in the lap of whatever gods are assigned to guard the welfare of players of the string bass!

Psychological Basis of Difficulty

It is a proved, yet strangely little recognized, psychological fact that (allowing for variations among individuals), the average pitch discrimination at the level of A-55 d.v. (three

1. While the subject of bowing is surely a study in itself, two or three things are worth passing mention: The *tilt of the bow* (stick toward finger-board, hair toward bridge), as well as the more commonly observed "straight line across the strings", has a noticeable effect on intonation—in regard both to the control of overtone production and to the elimination of the clouding effect of bow-scratch and other accessory noises. Moreover, the point on the string at which the bow makes contact (whether next to the bridge or over the fingerboard) bears a close relationship to the overtone-content of the compound tone, and correspondingly to its perceived intonation. In general, when the effective string-length (from bridge to finger position) is short, the bow will be placed closer to the bridge than to the fingerboard.

octaves below the oboe A-440 d.v.)[2] is so crude that a discrepancy as great as a half step may go unnoticed. Carl E. Seashore's standard *Psychology of Musical Talent*[3] presents the graphic record of the keenness of the average "ear" (insofar as the ability to perceive small differences between tones is concerned) throughout several octaves of the tonal range seen in Figure 1.

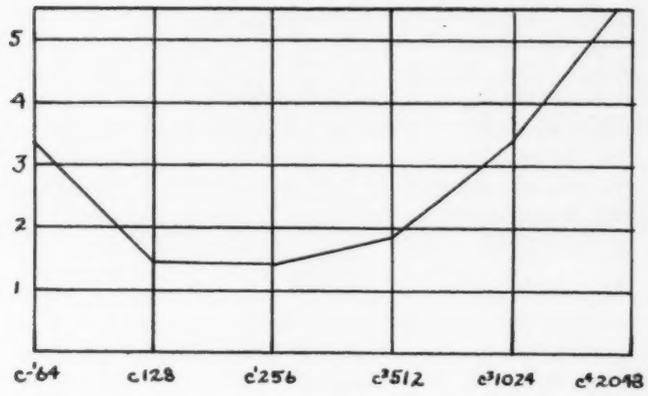

FIGURE 1.

Variation of Pitch Discrimination within the Tonal Range (after Seashore)

Vertical numbers indicate discrimination in terms of vibrations.

From this, it will be seen that the open "A" of the string bass falls in an area where the average discrimination of pitch difference is little keener than 4 d.v.—a fact which takes on tremendous impact when it is recognized that open "A" is only 3.27 d.v. removed from its chromatic neighbor B♭ (55 d.v.—58.27 d.v.).

Vance[4] gives a full account of individual variations in the ability to discriminate intonation errors at low pitch levels. The fact that individuals of equal discrimination at the level of A-440 may be vastly different in their ability to distinguish between tones in the area of A-55 leads to the conclusion that the well-organized school music department might desire special guidance in the selection of future string bass players —beyond that offered by the Seashore Measures of Musical Talent, whose pitch discrimination test involves only the relatively high frequencies around A-440.

Tonal Structure Basis of Difficulty

An associated factor which makes difficult the process of tuning the open "A" string arises from the resonance properties of the string bass and from the weight and relative inflexibility of the string itself. To produce a "pointed" tone—a tone brilliant in overtones—is extremely difficult, hence the possibility of tuning in terms of such secondary overtones is largely ruled out. Many persons, indeed, express inability to "tell what the tone is" when hearing the low notes of the bass viol, since the relative absence of upper partials renders the tone ambiguous to their ears. This is in contrast to the bass register of the piano, where the relatively brilliant hammered tone, supported by sympathetically tuned strings in the upper register of the instrument, can be heard in terms of overtones instead of the true fundamental.

Further confusion is added to the process of tuning the open A string as a result of the relatively strong "accessory noise" factors in tone production—factors which range from the scrape of bow hair and rosin over resisting metal to the "chatter" of a string improperly bowed.

Obviously, then, if the ear is not at its best at A-55; if the bass viol is not commonly productive of rich overtones on the open "A"; and if the physical act of bowing the open strings tends to cloud the true tone with incidental noises, accurate tuning demands another method.

Harmonic Tuning Indicated Solution

Reference to Figure 1 will indicate that at A-110, the average person can detect pitch discrepancies as small as 3 d.v. At this pitch level, moreover, the distance from A to B♭ (as measured by vibration differences) is twice[5] as great as that of the lower octave (A-110 to B♭-117), or 7 d.v. Hence, the average ear is capable of discriminating differences in tuning smaller than 3/7 of a half step at the pitch level one octave higher than the "open A" of the string bass. If for no other reason, then, the practice of tuning with the "half-way harmonic" (produced by lightly touching that point of the A string midway between bridge and nut) is a "must" in view of the roughly quadruple gain in fractional scale step discrimination over open string tuning.

A secondary factor in favor of harmonic tuning is the enforced recognition of the unfettered natural resonance of the instrument itself as the basis for good tone production. By their very nature, harmonics can be properly sounded only when the string is lightly touched at a precise point which enlists the full "humming" support and sustaining effect of the instrument's resonance.

To further justify harmonic tuning, we need only recognize the clarity with which poor bowing practices are reflected in the nature of the harmonic. A "slithery" bow movement will result in a "feathered" or "whistling" harmonic, while a too-heavy continuous bow drag will "choke" the naturally flute-like tone of the harmonic. Indeed, the best tone is probably that achieved by simply "starting" the production with the bow stroke and then lifting the bow from the strings in order to permit the harmonic to "float" out undimmed by reluctant bow pressure.

Under the foregoing arrangement, if the finger is not touching the string at its exact point of division, the harmonic will be relatively short-lived and lacking in intensity. Noticeable, also, will be the tendency for the "after-hum" of the strings to be literally pulled into tune by the selective resonance characteristics of the instrument.

In order to apply the principles of harmonic tuning

2. The letters d.v. refer to "double vibrations" or complete pendular oscillations of a sounding body—thus the oboe reed vibrates "to and fro" 440 times per second when the tuning A is sounded. The double bass A, written two octaves lower than that of the oboe, and actually sounding yet another octave lower, vibrates only 55 times per second.

3. Seashore, Carl E., *The Psychology of Musical Talent*, Silver, Burdett and Company, Copyright 1919, p. 70.

4. Thomas F. Vance, "Variation in Pitch Discrimination within the Tonal Range", University of Iowa, Stud. in Psychology, 1914, VI.

5. Since the ratio of the vibrational frequencies of notes forming an octave is 2:1. Thus A-220 is the "cello A"—an octave below A-440, the "violin A".

throughout, it will probably be necessary to recognize the division points of a string and their accompanying pitches. Figure 2 gives this information schematically for the A string, listing only the divisions as far as into six parts, although further divisions are possible.

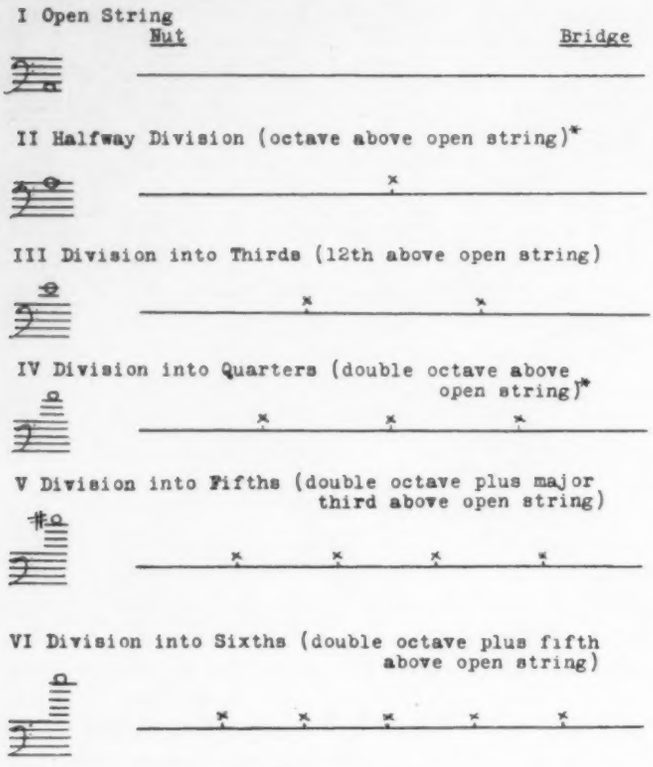
I Open String
Nut
Bridge
II Halfway Division (octave above open string)*
III Division into Thirds (12th above open string)
IV Division into Quarters (double octave above open string)*
V Division into Fifths (double octave plus major third above open string)
VI Division into Sixths (double octave plus fifth above open string)

FIGURE 2.
Division of Bass A String into Harmonics (All sounds are one octave lower than pitches indicated)

Specifics of Harmonic Tuning

Several methods of completing the tuning of the E, D, and G strings now suggest themselves:

I. By Melodic Intervals:

1. *Fourths.* Having tuned the A string's middle harmonic, simply proceed by 4ths (from A to D, from D to G, from E to A) while imagining the characteristic interval as in "O Tannenbaum," "Here Comes the Bride," or even V—I. Some may prefer to tune by the quarter length harmonics, each sounding two octaves higher than the open string.

2. *Octaves.* With the thumb touching the midpoint of the A string, extend the third or fourth finger on the D string to reach the harmonic A, a 12th above the open D (one-third of the distance from bridge to nut). The upper note of the octave (*i.e.* the D string) having been brought into tune, move the hand directly across the strings so that the thumb now touches the midpoint of the D string, the third or fourth finger the harmonic 12th above open G. Finally tune the midpoint harmonic on the E string to the 12th above the open A. It should be noted that if another standard tone than A can be used, the octave sequence (as well as other tuning patterns) might more effectively begin with the G string and work downwards—this is recognition of the ear's superior ability to discriminate small discrepancies in the higher pitch levels. Thus, any standard G might be used to tune the midpoint harmonic of the G string, or a standard D the 12th above the open G string (one-third division). The D, A, and E strings are then tuned in octave relationship downwards by the thumb and third or fourth finger arrangement described above.

3. *Unisons.* From a given tuning note, check the divisions of adjacent strings in terms of the 12th harmonic on a higher against the double octave harmonic on a lower string. For example, play the 12th harmonic on the G string with the thumb (to produce the pitch D), then reach across to the D string with the second or third finger and touch the string at quarter length. The resultant unison makes easy comparison and elimination of beats possible. Parallel procedure indicates the checking of "A" harmonic on the D string with double octave "A" on the A string, and "E" harmonic on the A string with double octave "E" on the E string.

II. By Harmonic Intervals:

Any of the foregoing tuning patterns may be utilized in the simultaneous bowing of both strings, thus emphasizing the hearing of harmonic elements. In the case of the interval of the 4th a very characteristic bareness of quality makes for easy recognition. With the unison and octave, elimination of beats is an infallible guide to perfection of intonation.

Reference to Figure 3 may be helpful to the reader in the process of envisioning the physical relationships described above.

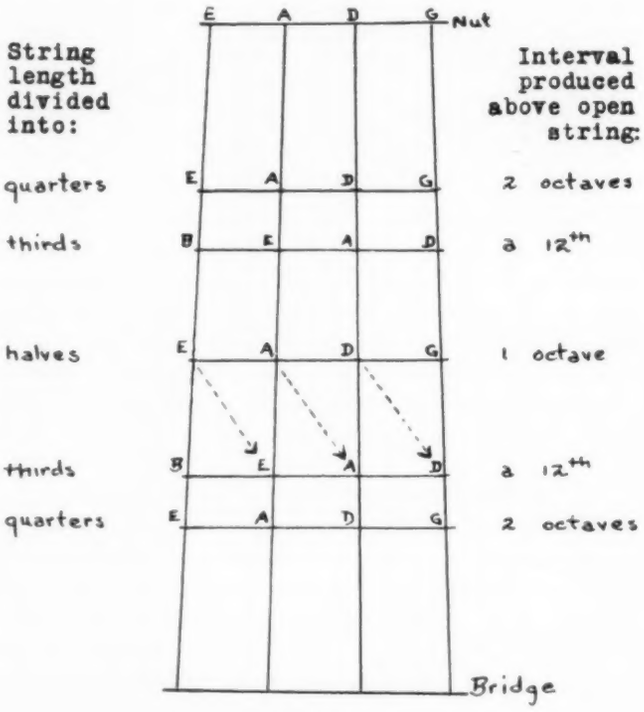

FIGURE 3.
Harmonic Tuning Divisions of Bass Strings

In brief summary, then, let string bass players begin by recognizing the simple psychological difficulty of hearing in the lowest register of their instrument. Let them further recognize the need for attention to a clear, unforced, "humming" tone quality for easy pitch recognition—a tone quality whose production is enhanced by practice in bowing harmonics.

*Usually the halfway harmonic will sound at the midpoint, although the quarter length string may sound.

BAR and MALLET

marimba
vibra-harp
xylophone
chimes
celeste
glockenspiel

clinic

MARIMBA MUSINGS

James Dutton

SOME band and orchestra directors have been using the marimba in such a way that it has become an indispensable instrument in their musical organizations. Unfortunately, however, many others have a marimba or xylophone at their disposal but have made little use of it. These instruments can be used in many ways.

Before any of these instruments can be of real value there must be available from eight to twelve pairs of good, carefully selected mallets. These should include yarn wound mallets, ranging from extra soft to medium hard; and rubber mallets, of both soft and medium hardness. As of this writing, I have not seen any mallet handles that are satisfactory other than those made of wood, (bamboo, rattan, etc.). The handles should be about twelve inches long, as sticks of any shorter length have little resiliency. A stick with too much spring is also poor, because it is practically impossible to play accurately with it. What reason is there to have a fairly expensive marimba if it is made to sound like a "pile of wood" by the use of cast-off glockinspiel, xylophone, and bell hammers? The instrument will become as versatile as the performer's variety of mallets.

Versatility

The instrument can be given a great many shadings, from a complete blend to a prominent solo, depending upon the variety of mallets used. In this respect, the marimba is a much more satisfactory instrument than a piano, because the latter always sounds like a piano regardless of how loudly or softly it is played; whereas the marimba, with several changes of mallets, can take on the character of many different instruments, from the organ-like qualities obtained with soft four mallet work, to the staccato skeleton effect that results when hard rubber mallets are used.

The mallet number should be marked in the score at each spot where a change is desired. A piece with three or four mallet changes is not unusual. Different mallets should be used in different registers. For example: in the octave below middle C a very large, soft, yarn-wound mallet around three inches in diameter can be used that will give the instrument a sustained quality. This type of mallet is of little value in the second octave above middle C because it is not hard enough to produce an effective tone. Similarly, only fairly hard yarn mallets can be used in the third octave above middle C. If two players are available, it is quite possible to use a combination of rubber and yarn mallets simultaneously.

Duplicate Parts

Assuming that one has the marimba, adequate mallets and players (suggestions will be given for obtaining these), we are confronted with the obstacle of sufficient marimba or xylophone parts. The directors that obtain the maximum use of these instruments solve this problem by buying an extra piano conductor's score for each orchestration. This is given to the marimbist, who can sometimes be allowed to choose his own parts, the director suggesting the parts the remainder of the time. Or, the director can select the parts all of the time, if this arrangement seems more desirable. Whenever a solo for oboe, bassoon, English horn, clarinet, etc. occurs, and part needs strengthening, the student at the marimba marks in his score that he is to play the desired part. The marimba can handle a melody and up to eight part chords if there are two players.

One in Every School

If possible, each school should have a marimba. Under proper guidance, it will become the most versatile instrument in the organization, and will also develop and make available a fine soloist for all concerts. It provides the band with a glockinspiel, bells and chimes, and all of the other percussion accessories as well. Ability to play the piano is definitely not a pre-requisite to becoming a marimbist; but if a pianist is available, it is very simple for him to play the marimba, due to the identical keyboards and wrist movements.

The marimba is one of the best means of teaching rhythm and ear training to children of all ages. It is a fascinating musical instrument—*not* a novelty. It requires genuine musicianship to display its effectiveness.

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FRANK'S DRUM SHOP

226 S. Wabash Ave. — Chicago 4

Building the Band and Orchestra

Elkhart, Indiana, Develops Balanced Program

By DAVID HUGHES

The INSTRUMENTALIST presents here, for the first time, a somewhat detailed analysis of the plan by which a town of 34,000 maintains both an outstanding high school concert band and an excellent school symphony orchestra.

Elkhart is known as a town where band instruments are made. One might conclude, therefore, that "it is no wonder the physical equipment in the schools is the finest." In most respects, however, the instruments are of about the same fine quality as in any other up-and-coming city. One might also conclude that it would be difficult to develop strings in the city which produces mainly wind and percussion instruments. Wrong again.

The head of Elkhart's school music department gives here some cogent ideas concerning the development of a balanced program.

A TYPICAL concert in the Elkhart High School starts off with the Orchestra playing our National Anthem, followed by an overture and a movement from a symphony. A soloist with orchestra accompaniment is featured next, and a Strauss waltz is always used to close the first half of the concert.

There follows a fifteen-minute intermission, during which we feature community singing accompanied by our electronic organ.

The band then takes over. After a good rousing standard march, we usually present an overture, a soloist with band accompaniment, a musical comedy selection, a novelty soloist, a rhapsody or other serious number, a serenade, and two more good marches. A conservative printed program adds dignity. This type of concert pleases everybody, and always fills our auditorium.

(Continued on next page)

Below—Tuxedo and formal worn by players in Elkhart High School Orchestra.

SECTIONAL REHEARSALS
Concert Band and Orchestra
1947-48 Season

Issued—September 15 — 3:35 to 4:15 p.m.

CONCERT ORCHESTRA SECTIONALS		ROOM	TEACHER
Monday	1st Violins	335	Elmquist
Tuesday	2nd Violins	335	Elmquist
	Cellos	338	Bacon
Wednesday	String Basses	335	Kilbert
	Violas	333	Elmquist
CONCERT BAND SECTIONALS		**ROOM**	**TEACHER**
Monday	Cornets, Clarinets, Marimbas	338	Hughes, Kilbert
Tuesday	Flutes, Oboes, Bassoons	333	Hughes, Kilbert
Wednesday	Saxophones, Alto-Bass Clarinets, Drums	338	Hughes
Thursday	Basses, String Basses (band), Trombones, Baritones	338	Hughes, Kilbert
	French Horns	333	Myers

The first chair of the Reserve Band or Orchestra may challenge the last chair player of the section of the Concert Band or Orchestra any night during the sectional. The challenger *must* give the person he is challenging *one week's notice. Please arrange your after school schedule so you can attend these rehearsals.*

Office of Instrumental Music
David Hughes, Dir.

Dear Parent:

So that there will be no misunderstanding as to the deposits and refunds for the Instrumental Music Department uniforms, formals, tuxedos, instruments, and exploratory instrument funds, the following is for your convenience:

Band:	Uniforms		
		Deposit	$3.00
		Refund	2.00
	Overcoats		
		Deposit	3.00
		Refund	2.00
Orchestra:	Formals		
		Deposit	3.00
		Refund	1.00
	Tuxedos		
		Deposit	3.00
		Refund	2.00
Instruments:	Rent per semester		2.00
	Deposit for year		1.00
	Refund—the deposit at the end of the year providing the instrument is in good condition		1.00
Exploratory Instruments:	Deposit		1.50
	Refund—for exploratory instrument if in good condition		1.00

During the school year we give four band-orchestra concerts, two Sunday Evening Club programs, and appreciation programs for grades four through six.

Dressing the Orchestra

Putting formals on the girls and tuxedos on the boys adds considerable incentive to becoming a member of the orchestra. These "uniforms" were made possible by an appropriation of $500.00 from the board of education, and $200.00 raised by the Instrumental Parents club.

Full Scores

It is wise to exercise care in selecting good editions. We try to limit ourselves to music for which a full score is available. These save much rehearsal time, help to develop great attention to detail on the part of the students, and create a higher morale within the group. It is almost impossible to rehearse efficiently without a full score.

We try to avoid numbers which overtax the weaker sections.

Balancing Band and Orchestra

Our school has a concert band of 104 players, a marching band of 117, and a symphony orchestra of 92. A band director should not side-step orchestra responsibility because of his lack of knowledge of strings. Familiarity with strings, however, not only tends toward the production of good orchestras, but helps the director to *develop better bands.*

Strings Rehearse Alone

The wind and percussion players meet during the first hour, and all string players are scheduled for the third hour. We find that string players enjoy working without the wind players (working also on string orchestra music), thereby developing bigger tone and superior techniques.

The wind players also are well satisfied, since they do not have to count out the many measures of rest found in most orchestra music. The string and wind players practice together once a week. Only the best wind players are invited to play with the orchestra. Just before a concert we schedule two additional evening rehearsals.

Section Rehearsals

Every day after school we have sectional rehearsals. It is during these rehearsals that the very important work of bowing, fingering, and individual difficulties are worked out. If the wind players in the orchestra need extra help, we provide for it with a special rehearsal for them on Monday afternoons.

In an adjoining space is shown a facsimile of the mimeographed schedule which is given to each player.

The Elkhart High School Concert Band. Below, the Elkhart High School Symphony Orchestra.

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The current movie "Carnegie Hall" affords an excellent object lesson in the comparative styles and techniques of four high-ranking symphony conductors, including Leopold Stokowski, associate conductor of the New York Philharmonic; Fritz Reiner, director of the Pittsburgh Symphony; Bruno Walter, general advisor in charge of the New York Philharmonic; and Artur Rodzinski, conductor of the Chicago Symphony.

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WOODWIND clinic

GEORGE E. WALN
Oberlin Conservatory

"DOWN TO EARTH" FACTS ON ENSEMBLES

AT THIS TIME of year more thought is being given to ensembles in the schools than was the case two months ago when the football season held the center of attention. Regrettable as it is, most small groups in the schools experience a very short existence. A performance at the competition-festival in the spring is too often the chief objective. Although greatest satisfaction and perfection come to players who rehearse over the entire school year, most school directors do not have the time to supervise them until the close of the football season. True, the director is thus missing a grand opportunity of having small groups for performance at community and school functions in the fall before his band and orchestra are ready for public appearance.

Student Leadership

Even in the busy fall season, some directors find it possible to choose their playing personnel and student leadership so successfully that ensemble groups can make great strides with very little coaching. In this regard, the morale in the ensemble will hinge upon each person's attitude toward the other members and toward the student leader. Cooperation and enthusiasm will spell success even with mediocre players, whereas a low morale even with fine players will spell failure; therefore care in choosing the members of a group and designating the leader is of great importance. Generally the student leader, if liked personally and if talented, will weld his fellow players into an enthusiastic unit.

Suitable Music and Rehearsal Space

The school should purchase ensemble music just as it does band and orchestra music, thus enabling the director to supply his groups with variety of repertoire. A folio of numbers, including warm-up chorales, is highly desirable. The policy of having material to read in addition to the numbers which are being prepared for performance is a sound one.

Just as music should be furnished by the school, so should rehearsal space be furnished by the school. It is the director's job to set up a rehearsal schedule for the boys and girls. One successful director I know has his groups rehearse in school class rooms after school on certain days. At certain intervals, as his time permits, he goes from one room to the next giving advice and coaching. He of course takes a genuine interest in supplying interesting music and arranging for recitals and public appearances.

The Woodwind Quintet

Although my interest is keen in all chamber music whether it be for strings, woodwinds, brasswinds, or miscellaneous groupings, space in this article will limit discussion to a few pointers concerning the woodwind quintet. In spite of the scarcity and high cost of the double reed instruments and hence their impending scarcity in our schools, the "Standard" or "Classical" woodwind quintet consisting of flute, oboe, clarinet, horn, and bassoon, as an ensemble medium is making itself felt more and more. There are two probable reasons why this is so. First, the wide variety of tone color and nuance make it extremely interesting to hear. Although more difficult to blend into a unit than timbres of uniform tonal characteristics—such as strings—the varying colors of the five winds total up to a result which can portray all moods and feelings. My second reason for believing that the quintet is becoming more popular is that directors are turning to it as a means of developing first chair players for their bands and

orchestras. The quintet serves as the very finest type of sectional rehearsal for the larger group. Any band or orchestra director has gone a long way toward building a fine large group if he has "quintet trained" first chair players.

Organization

The wise director who has the knack for organization will carry out a plan of having small ensembles throughout his large organization, and will continue them throughout the entire school year. Many directors are following this plan with gratifying results. It requires the plan of student leadership and initiative with the minimum of teacher supervision. It is the teacher's responsibility, however, to keep the incentives for the players in the foreground. There should be interesting music, planned recitals, community and school appearances, and competition-festivals. Inviting parents and friends to the informal recitals will help to stimulate superior performance.

Playing Fundamentals

In rehearsing the quintet one soon realizes that extremes in dissonance and clash can be just as annoying as can the extremes of color and blend be beautifully thrilling. Pleasing mellow tone quality and good intonation are even more necessary than in the string quartet. By this, I mean that a sharp tone on the oboe or flute will sound more strident than a tone on the viola or violin which is slightly off pitch.

It is assumed that to play successfully in a small group the player must have already developed an embouchure. Only by careful listening can he hope to play in tune with his fellow performers. The physical laws of sound and the construction of the instruments necessitate constant favoring of the pitch up and down depending upon the temperature, the perfection of the instrument itself, and the dynamic level desired. Very often the ensemble will sound a tuning unison with a pleasing result only to find that it becomes immediately dissonant when a crescendo or decrescendo is made. Some of the instruments if not favored by the embouchure will play sharp while others will blow flat when a crescendo is made. Likewise a change of octaves may become dissonant. The flute will blow sharp in the high register while the clarinet is more likely to blow flat. Only good embouchure flexibility and good listening can remedy these obstacles of intonation. The good ensemble player will learn the pitch tendencies of all notes on his instrument. Quite often the flutist may have to change his vibrato or eliminate it entirely to blend or to match a pitch with the other members.

Rehearsal Technique

From all that has been said above the conclusion to be drawn is that for a young group to start playing compositions which are rapid and exposed would be "intonation suicide." The following routine for rehearsal procedure might be helpful:

1. After warming the instruments the pitch level for tuning "A" should be sounded by one of the players, the tuning bar, or a reliable piano.

2. On various tones the players should change octaves for pitch, embouchure flexibility, and blend.

3. The group can now play slow quarter note unison or octave scales in various keys listening carefully for the matching of pitches. Be careful to "favor-in" the "mi" and the "ti" in each scale.

4. Articulate several rapid notes on each tone of the scale with a view to pitch control while tonguing rapidly and for "short-note" blend. Do not slight dynamic contrasts while doing this scale work.

5. Use one or two good chorales in the "warm-up." These will aid in giving harmonic blend in comparison to the scale pitch matching. Players who cannot pull their pitches into the groove on chorales will surely be unable to do so on rapid exposed passages. Sudden extreme changes in dynamics from phrase to phrase will aid in the control of pitch and blend. Just now in my groups we are using the green chorale book Sixteen Bach Chorales—Lake (G. Schirmer). They are of course in four part harmony with the flute and oboe doubling octaves on the upper voice.

6. Proceed to the regular repertoire using numbers which are interesting and challenging, but not over the students' heads technically or rhythmically.

Slow careful drill on the sections which are difficult or "clashy" will pay dividends.

7. Furnish adequate new material for reading purposes.

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New Material

Of the newer publications the following compositions should be of interest to woodwind quintet groups:

Menuet and Rondo, Balay. Kjos.
A fine musical interesting number from the Petite Suite. Grade III-IV.

In the Meadow, Guentzel. Barnhouse.
Enjoyable to play on high school level. Grade III.

Prelude Op. 120, Lefebvre. Kjos.
This is reduced from the woodwind sextet and is an equal to the famous Op. 57 Suite. Grade IV.

Two Sketches, Milhaud. Mercury.
Modern pieces of real interest to college quintets. Grade V.

Quintet in F Major (first movement), Mozart-Cailliet. Elkan-Vogel.
This has been skillfully enlarged for the quintet from the classical quartet for oboe and strings. An effective arrangement. Grade IV.

Menuet, Mozart-Waln. Kjos.
This has been transcribed from the well-known D minor string quartet. It is easy to listen to and is liked by the players. Grade III-IV.

Let's have not one or two ensembles in a school; make it eight or ten. Rehearsals and performances throughout the school year will do much for the players, the school, and the community.

NOTE: Of interest to some readers of this column might be the ensemble concert which we performed here in Oberlin recently.

Hindemith — Quartet for clarinet, violin, cello, and piano (Assoc.)

Milhaud—Suite for clarinet, violin, and piano (Elkan-Vogel).

Brahms—Trio, Opus 114 for clarinet in A, cello, and piano (Peters Ed.).

Instrumentation for Small or Minimum Bands

L. W. CHIDESTER
Texas College of Arts and Industries,
Kingsville, Texas

TRAVELSTEAD'S questionnaire survey of selected band problems (INSTRUMENTALIST, (November - December, 1947) contains the following very pertinent statement: "It is apparent from the results of the voting that the instrumentation for the small band is one problem, that of the large band another." In fact, band instrumentation has been very much a live question for many years. I submit the following extract from a prominent composer's letter:

> "The development of the band is a transitional state with regard to the employment of certain instruments . . . ; as to this transitional phase I am of course very tolerant so long as it really means a transition to something better. But when the transitional phase remains pretty well static for nearly twenty years one begins to feel as if it is time to do something better than stand around and make excuses."

Another eminent musician, who wrote much for band over a period of 60 years, submitted the following:

> "My contention has always been that the interest of real people in writing for band depends on the establishment of a band ensemble which is definite, like the standard orchestra. *A knowledge of what is going to be available as a minimum is of prime significance.*"

My own position has been that bands need to be differentiated on the basis of their function, rather than their size. It is my contention that the band which presents formal concerts indoors is primarily a medium of artistic expression and should have its own instrumentation and repertoire; while the band which concertizes outdoors on street corners and in parks (on portable bandstands) is primarily a purveyor of entertainment and should be so treated and differentiated. The detail of my arguments may be found in my booklet, *International Wind-Band Instrumentation,* and need not be repeated here. Essentially, the Indoor Band has five contrasting families of instruments; double reeds, clarinets and flutes, saxophones, mellow brass, bright brass. The Outdoor Band has only four families by excluding the double reeds. This distinction agrees somewhat with the European practice of differentiating between the brass band and the symphonic band. My own conviction as to the need for a similar distinction for United States bands grew out of an intensive study of European practice.

For practical reasons in the school field we may need to differentiate on the basis of size. Therefore I offer the following instrumentation for "Minimum Bands" of 30, 35, 40, 45, and 50 pieces, and appeal to my readers to criticize and comment freely thereon. In a later article I shall present recommendations for larger ensembles.

Minimum Bands

1st Flute	1	1	1	2	2
2nd Flute & Piccolo	1	1	1	1	1
1st B♭ Clarinet	3	4	4	5	5
2nd B♭ Clarinet	3	4	4	5	6
3rd B♭ Clarinet	4	5	5	6	7
Bass Clarinet	1	1	2	2	2
Alto Saxophone	1	1	1	2	2
Tenor Saxophone	1	1	1	1	1
Baritone Saxophone	1	1	1	1	1
1st B♭ Cornet	2	2	2	2	2
2nd B♭ Cornet	1	2	2	2	2
3rd B♭ Cornet	1	2	2	2	2
1st French Horn	1	1	2	2	2
2nd French Horn	1	1	1	1	2
Euphonium	1	1	2	2	2
1st Trombone	1	1	1	1	2
2nd Trombone	1	1	1	1	2
3rd Trombone	1	1	1	1	1
Tuba	2	2	3	3	3
Percussion	2	2	3	3	3
Total Players	30	35	40	45	50

The band of 50 has arbitrarily been taken as the dividing line between the Minimum and the Symphonic Bands. This point may well be argued. But when a band reaches the size of having at least 50 reasonably good players I believe the director should seriously consider using the recommended instrumentation for larger bands. With fewer than 50 it is my opinion that he might well concentrate on improving the players he has within the framework of the more limited instrumentation.

The undebatable facts are that a small high school can only have a complete instrumentation provided:

1. Money is available to buy the "unusual" instruments,
2. Time is available for the director to teach all the instruments from beginning to advanced stages,
3. The director has sufficient training and ability to teach the "unusual" instruments.

It is because of a common shortage of one or more of these three items in the small high school that I am advocating the elimination of the double reeds. Too many directors worry needlessly about double reed players for their small bands. If there were no part written for the oboe or bassoon these teachers would stop worrying about incomplete instrumentation and would concentrate on producing a well-sounding band without them.

These Minimum Bands have only three families of instruments and half of a fourth family: (1) flutes and clarinets, (2) saxophones, (3) mellow brass (cornets, horns, euphonium), and part of bright brass (trombones but no trumpets). As an arranger I would like trumpets to combine with trombones for another contrasting family; but we cannot count on the cornet parts being played on real cornets, so the de-

sired contrast is rarely realized in practice anyway. Also I would like a quartet of saxes; two altos, tenor, and baritone. However, it is possible to score for only one alto sax (Goldman's Band has only one).

Saxophones?

Apropos of the saxophones, a good section is necessary for any band. Some European brass bands include saxophones. As for their function and use I shall leave that discussion for a later article. At this time I want to stress the importance of the baritone sax. It can provide a strong bass to the woodwind section and blend nicely if well played. As a matter of fact it has a half-tone lower range than the bass clarinet. Too many directors have been prone to transfer alto sax players to baritone and expect immediate results. Good tone and technique on the baritone sax take time and practice to develop, even with previous experience on the alto or tenor. If I had but two saxes I should prefer the tenor and baritone, to strengthen those voices in the woodwinds.

My clarinet section is three B♭ parts for the soprano, alto, and tenor voices, and bass clarinet for the bass voice. This supplies the fundamental quartet. Notice that I have indicated more players on the 2nd and 3rd parts because (1) even in a professional band the top part will over-balance the others; and (2) in school bands we have to take care of young players who will benefit by full band experience but who cannot hold their own on an equal footing with the more experienced.

Bass Clarinet

As for the bass clarinet, it is vital in any band. We must develop more players of this fine instrument. It is a supreme bass for the woodwinds, better than bassoon or baritone sax, and with the help of the latter gives the clarinet section independence as a contrasting family.

I have omitted the high E♭ and the alto clarinets. There is a growing feeling over the country that these two instruments are of little value in the American concert band, especially the school band. The arguments are many and will be reserved for a later article. Certainly for Minimum Bands these clarinets cannot be considered essential.

The addition of a second euphonium in the 40-piece band is included as protection from the risk of having only one player on this important instrument.

In conclusion allow me to summarize the advantages of such instrumentation for Minimum Bands:

1. We shall hope to arrive at a "standard" ensemble which can be realized in a majority of schools and which will attract composers.

2. Fewer parts will be needed, resulting in a saving to publisher and purchaser.

3. The band will actually sound better than the heterogeneous ensemble we now have.

4. The extra players provided on some of the parts will add sonority.

5. These Minimum Bands will make better sounding marching bands than the usual small bands of mixed instrumentation.

6. The absence of double reeds in small bands at contests will not be penalized.

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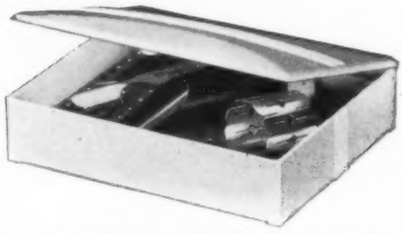

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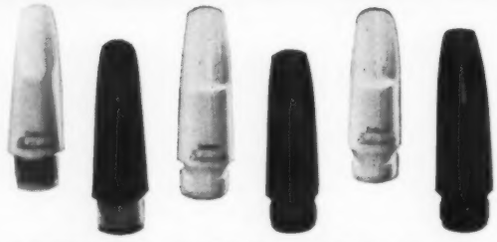

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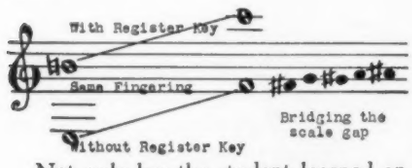
JOHN PAUL JONES
Northeastern State College
Tahlequah, Oklahoma

THE YOUNG instrumental student is an "eager beaver" for short-cuts, and the instrumental teacher is not far behind him; but experience has taught the latter that such things do not exist. On the other hand, many an instrumental teacher has learned teaching techniques which, to the student, seem to be short-cut methods. They are, in fact, psychological approaches which not only help the student toward his primary objective but attain results in secondary objectives as well.

Through experience, many an instrumental director knows how the young prospective clarinet players look with awe (and dismay) at the complicated fingering chart. To tell them they will have to learn thirty-three different fingerings, in order to play from lowest E up to high C, just about ends their musical career. But to dangle in front of the young student the fact that the same thing can be done with nineteen fingerings, if he knows the trick, is to arouse a desirable curiosity. The student merely learns the fingering from A, second space, down to low E below the staff. By pressing the register key and repeating the process in reverse he can play from B, third line up to high C. Result: only fourteen fingerings plus F♯, open G, G♯, A and A♯ (or B♭). To the student, the fingering has been simplified in the most used registers.



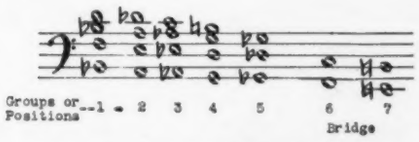
Not only has the student learned an easy way to remember fingerings but he has had some contact with harmony in that the fingering for the lower note is also the fingering for a note an octave and a fifth above it.

Brass Fingering Simplified

The short-cut in brass fingering is simply the principle on which the instrument is built. If the student learns that in the treble clef every C and G (and E on the fourth space) is made open and that the middle valve adds enough tubing length to lower the pitch one half-step; the first valve lowers the pitch one whole-step; the third valve a step and one-half, the fingering becomes not only logical but scientifically interesting.

Now, starting with C and reading backward, the first note is B which, being a half-step below C, will require the second valve. B-flat, a whole step below C, will require the first valve. A, being one and one-half steps below C, will need valves one and two, and so on until G, which requires no valves, is reached. Starting with G-flat, which is one half-step below G, the second valve is used and so on all over again until another *open* tone is reached.

The same process holds for B-flat instruments in the bass clef where the student learns that every B-flat and F (also D above the staff) is made open; or, in the case of the trombone, with first position, and each succeeding position lowers the tone one half-step. Starting with Middle B-flat, the next note is A, a half-step lower, so second position is used; A-flat, a whole step lower, requires position three; G, a step and one-half lower, needs position 4; G-flat, position 5; F, back to position one, and the process is repeated down from F.

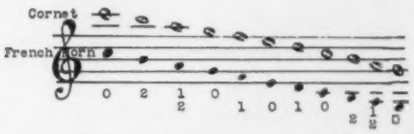


Instead of learning twenty-three positions from low E to middle D, the student learns the first five positions and the use of positions six and seven to complete the scale. Not only does he learn the pattern of certain notes falling into certain positions but, harmonically, he learns they are in intervals of a perfect fifth, perfect fourth, and major third.

The experienced director has also learned that it is much easier and more logical to teach fingering by proceding downward from the open tones than by upward in the conventional way.

Easy to Change Over

Some young cornet and trumpet players dislike changing to French horn, feeling they must learn a new fingering. This need not be the case at all for the French horn fingering is the same as the cornet or trumpet an octave higher.



So, if the cornet or trumpet player will learn the upper fingering of his instrument he will also have the French horn fingering. By teaching a full fingering up to high C, the director has increased his French horn possibilities.

Should there be need to change from cornet or trumpet to trombone or vice versa, it may be accomplished easily through a knowledge of the agreement of slide positions and fingerings. Position one on the trombone is comparable to open on the baritone, cornet or trumpet; position two is the same as second valve; position three as first valve; four as valves one and two; five as two and three; six as one and three and seven as one, two and three.

While these facts are as old as the knowledge of modern instrument manufacture, and their use long accepted, it is most desirable that we keep them before us at all times; for what is old to one may be new to another.

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* * *

He will persevere until he attains that note. Then he will go at the blocking ribs, corners, and the thicknessing of the violin's back. He will constantly use his delicate micromatic calipers as he chisels and scrapes. He will tap and listen for the desired fundamental note of this back section.

* * *

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THOR JOHNSON

American Symphony Orchestra Conductors

THOR JOHNSON

Cincinnati Orchestra

By JAMES CHRISTIAN PFOHL

(Pictures on next page)

THOR JOHNSON, recently appointed conductor of the Cincinnati Symphony Orchestra, is a product of American school music education.

A native of Wisconsin, he received his elementary and high school education in Winston-Salem, North Carolina. At the age of 13 he was able to organize and conduct an orchestra of seventeen players, which toured the country-side. One of the accompanying photographs shows him as a bass player in the all-state high school orchestra in 1928.

While earning his B. A. in music at the University of North Carolina, Johnson conducted the Methodist Church choir and the Carolina Ensemble. The latter group gave many campus concerts and made several tours throughout the state.

After earning his master's degree in music at the University of Michigan, the Beebe Foundation scholarship enabled him to spend two years in study and travel in Europe. In 1938 he returned to the University as assistant professor of music. Here he organized the Little Symphony of Ann Arbor and toured twenty-eight states with outstanding success.

Johnson became a warrant officer band leader during the War, and organized the first soldier symphony orchestra. He presented a series of eighteen brilliant concerts which attracted the attention of high military and musical authorities. As a result, with the permission of the Army, he guest-conducted the New York Philharmonic, the Boston Symphony, the Chicago Symphony and the Philadelphia Orchestra. He was sent overseas as conductor of the American University Orchestra, at Shrivenham, England, where he gave concerts to packed houses.

During his days at the University of Michigan, Johnson was identified with many competitive festival orchestra projects, and did a number of demonstrations in high schools around the state. For the summers of 1942, '43 and '44 he was guest conductor at the National High School Orchestra and Band Camp in Interlochen. Last spring he directed the all-state high school orchestra in Indianapolis, in connection with the North Central Music Educators Conference.

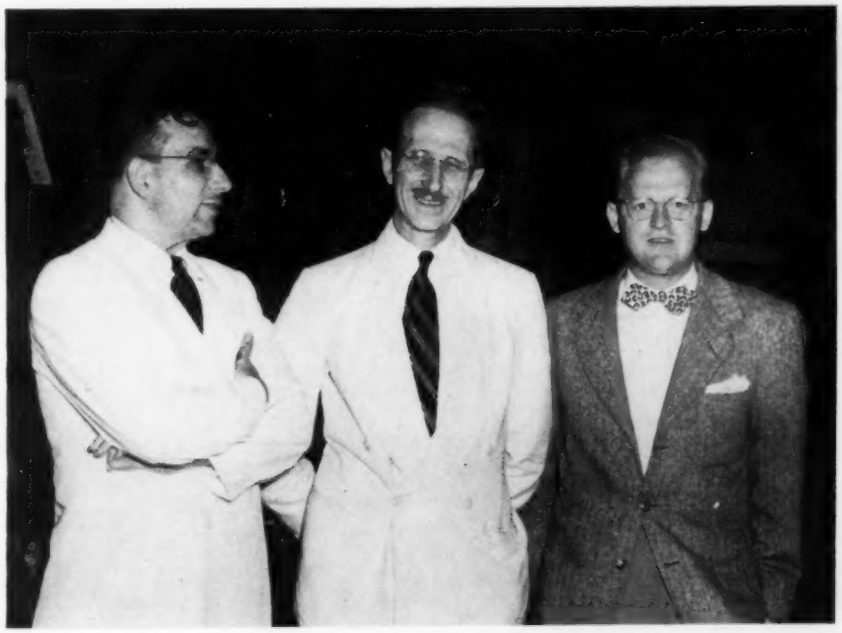
Prior to his engagement by the Cincinnati Symphony Orchestra, Johnson was conductor of the Juillard Music School Orchestra of New York. Other mile posts in his fame include the directorship of the Grand Rapids Symphony; the Mozart Festival in Asheville, North Carolina; and twelve appearances as guest conductor of the student orchestra at the Berkshire music center.

Still in his early thirties, Thor Johnson won his post as director of one of the country's major orchestras through his superlative talent, his thorough training, and his typically American vigor and enthusiasm.

Though he has risen far, we in music education feel that he still "belongs." In a recent letter to The INSTRUMENTALIST, Mr. Johnson says, "There has hardly been a time in my life when I was not identified with the music program in our elementary schools."

Hail, Mighty Thor!

The first North Carolina all-state High School Orchestra, 1928; C. D. Kutschinski, conductor. Thor Johnson is the second violin in sweater; James Pfohl is fifth from left in bass section. Below, left to right: James Pfohl, C. D. Kutschinski and Thor Johnson in an informal pose at Transylvania Music Camp last summer.



FOREIGN SOURCES

In our last issue, page 28, was published a partial list of sources of supply of foreign editions. Our attention has been called to the fact that the Elkan-Vogel Company, 1712 Sansom St., Philadelphia 3, are exclusive agents for six French publishers, and, in fact, specialize in French importations.

Harry Thompson

Harry Thompson, noted percussion player, died suddenly while taking a bow following a concert in Tipton, Iowa. For many years he played under Pryor, Innes, Kryl, Ballman, and with the St. Paul Symphony. Kryl said of him, "there are no more drummers like Thompson."

Publications of Purpose

BAND...

SOLO AND ENSEMBLE BAND FOLIO by Harvey S. Whistler and Herman A. Hummel. Very elementary and progressive, the contents are drawn from the rich sources of folk lore, opera, symphony, and band. Each band part includes a solo (melody) part for individual or unisonal band playing, and an ensemble (harmony) part for harmonized band performance. Provides an easy and gradual transition to regular elementary band repertoire.

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WANTED: MORE STRING PLAYERS

ALMOST every music magazine that one picks up these days carries articles about the shortage of string players. During the period just prior to World War II, so much stress was placed on developing A Cappella Choirs and Concert Bands in the high schools, that apparently the string choir of the orchestra was left completely out of the picture. Now we are reaping the results of this carelessness and most thinking teachers are pooling their efforts to make up for this lost time and misplaced emphasis.

School orchestra leaders all know that in order to have enough string players to fill out a well-balanced string choir, many more students must be started than will actually be needed when the time comes for that group of beginners to take its place in the orchestra. By the law of averages, about fifty percent of all such beginners will find out that they do not have the tenacity nor the interest to stay with string playing until they have arrived at the advanced stage. This dropping off along the road to successful playing is only natural, and students who find some other form of activity more to their liking are very likely to be students who have a keen respect and appreciation for the more talented string players who stick it out to the end and make good.

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Interesting Music

For nearly twenty years the writer worked in both Junior and Senior High Schools using string classes and string training orchestras to produce a well-balanced performing full orchestra as the top group. One of the strongest incentives to induce young players to enter into such a program was the type of material which was used throughout all stages of the plan. Interesting and attractive music was introduced in the beginning classes, supplementing the method book. This music always made it clear why scale studies should be practiced and why bowing exercises and interval work were necessary. When the beginning class was finished the string training orchestra (we called it the "Prep Orchestra") was waiting for them with open arms. All wind instruments at this intermediate stage were enrolled in the "Cadet Band."

So many orchestra leaders have been overheard to express the opinion that material for intermediate grade string players is hard to find, that a *suggested* list of some worth while music to be used at this level is herewith submitted. This list is by no means complete, but it will give some idea of what has proven in many cases to be attractive at this stage of the development. The string section of any intermediate high school orchestra should be able to play all of this material and most Junior High orchestras should be able to play from the easy or medium lists.

Easy Grade

Melodies by Joseph Haydn—Hawkes School Series No. 22—B.H.
Melodies from "Messiah"—Hawkes School Series No. 18—B.H.
Handel Suite—Master Series for Young Orchestras No. 6—G.S.
Weber Suite—Master Series for Young Orchestras No. 5—G.S.
Schumann—Master Series for Young Orchestras No. 1—G. S.
Port Royal, 1861—"Folk Suite for Strings"—McKay, C.C. Birchard & Co.

Medium Grade

Bach Suite—Master Series for Young Orchestras No. 2—G.S.
Haydn Suite—Master Series for Young Orchestras No. 10—G.S.
Grieg Suite—Master Series for Young Orchestras No. 3—G.S.
English, French, and Italian Dances, 17th Century, Polychordia String Library No. 107—Galaxy Music Corp.
"King Arthur" Suite—Henry Purcell, Polychordia String Library No. 120, Galaxy Music Corp.
Adagietto from "L'Arlesienne Suite"—Bizet, Aeolian String Orchestra Series—H.T. Fitz-Simmons.

More Difficult Grade

Mozart Suite—Master Series No. 11—G.S.
Beethoven Suite—Master Series No. 8—G.S.
Tschaikowsky Suite—Master Series No. 12—G.S.
Sonata Da Chiesa—Corelli, Opus 1 No. 2, Old Master Series—B.M.D.
Five Selected Pieces—Purcell, Library of Old Classics—B.M.D.
Sonata Da Camera—Corelli, Polychordia String Library No. 152, Galaxy Music Corp.
Sonata De Camera in E Minor—Vivaldi, Polychordia String Library No. 158—Galaxy Music Corp.
Four Pieces in Form of a Suite—Couperin, Polychordia String Library No. 151—Galaxy Music Corp.

The string orchestra should be an essential part of a complete orchestral training program and should be in the regular school schedule. If certain periods are set aside for strings only, the same prestige and enthusiasm can be established in the minds of young string players for this art that has been placed on the marching band in the minds of wind players. The emphasis on both these groups as an extra incentive should be equalized and while one group is busy, the other group can also be used to the limit of its capacity. A most desirable outcome of this emphasis on the string orchestra should be the playing of at least one number for strings alone in each public appearance of the orchestra. This should really be an outgrowth of the regularly scheduled rehearsals.

Developing the Viola Section

It was this writer's privilege a few weeks ago to direct an All-State Orchestra for a State Educators meeting and as is very often the case the string choir was filled quite satisfactorily with good players, except for the viola section. This orchestra of about 125 performers had 24 first violins, 20 second violins, 12 violoncellos, and 10 double basses, but only 9 violas were present. Apparently this was all that could be assembled from the entire state. The matter of balance in the string choir was therefore always one of concern to the director, but when the group played a number for strings alone, the weakness was exaggerated even more by several phrases requiring *divisi* playing from the viola section.

So the old question of how to maintain a full viola section again comes up. It is no doubt true that boys and girls at the junior high school level seldom have hands of a size that can span the viola stretch. Yet at the senior high level most average sized boys and girls can handle a medium or small sized viola. It is this writer's contention that most orchestra leaders do not make sufficient effort to make the viola interesting and attractive enough to induce good violinists to play it.

When the weaker violinists are transferred to the viola, one can hardly expect to find a strong viola player as a result. If every good violinist is required to play viola just one semester of his or her stay in the high school orchestra an entirely different viola section will be the result. For nearly twenty years such a plan was followed in the orchestras that this writer conducted and never once during that time was the viola section any weaker than either of the violin sections.

All Violinists on Viola

Most private teachers of the violin will agree that it is good for violinists to play some viola, and if the player can choose the one semester while in high school that will cause the least interference with the progress he is making on the violin, no bad results will follow. Most students will strengthen their left hand technique and become even better violinists for the experience. It was carefully explained at the beginning of each school year that every *good* violinist would volunteer, when in his technical studies it would least interfere, to spend one semester in the viola section of the orchestra. Very often students would request to remain in the viola section longer after they had been exposed to the beauties and challenge of playing the larger instrument.

A publication which has just recently appeared and which will help make such a transfer very easy is Harvey Whistler's "From Violin to Viola."

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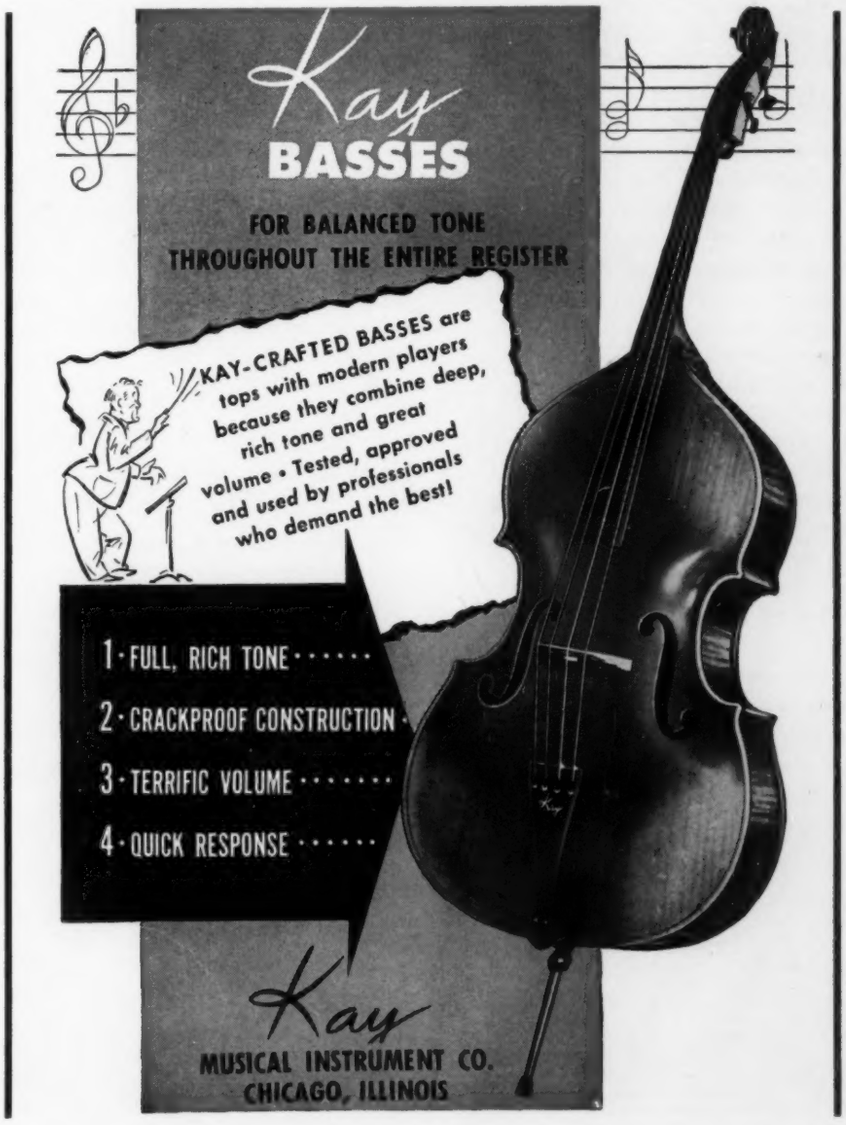
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VISITING THE MUSIC CAMPS

AMONG the newest on the growing list of summer music camps is the New York State Music Camp, at Otter Lake, in the Central Adirondacks.

Fred Fay Swift thought there ought to be a camp there, so last spring he took a weekend off, bought the hotel and grounds, got on the long distance phone and signed up a faculty, then called the newspapers and told them all about it.

And thus it was that on June 30, 1947, the camp opened with a capacity enrollment, with everything in running order, inspected, and fully accredited. It will not be a large institution, for Dr. Swift likes a group that is not too unwieldy.

The first faculty included Maynard Wettlaufer, assistant camp director; Walter Beeler, bands; Cornelius D. Gall, orchestras; George Clasgens, percussion; Robert Grant, woodwinds; Maynard Velier, twirling; and others, including Ole Windingstad, noted Norwegian conductor who has swung the baton over the Oslo Philharmonic, the New York Philharmonic, and for four years, the New Orleans Symphony.

The curriculum is well balanced, including bands, orchestras, choruses, theory, ensembles, private lessons and public performances. Programs within the first few weeks had attracted audiences of residents and summer campers totalling more than 10,000.

Frederic Fay Swift, Mus.D., founder and director of the New York State Music Camp, is president of the National School Vocal Association, editor of the New York State *School Music News*, a director of MENC, and director of school music, Ilion, N. Y. He holds degrees from Ithaca College, Syracuse University, and University of Montreal.

Above: Frederic Fay Swift. Below: Concert mistress practicing, and Ole Windingstad rehearsing orchestra at New York State Camp.

Deerwood-Adirondack

The Deerwood-Adirondack Music Center, under the direction of Sherwood Kains, is located on Upper Seranac Lake, in the heart of the Adirondack region. The buildings and grounds, including half a mile of lake front, were formerly the summer estate of John L. Severance of Cleveland musical and philanthropic fame. There are nearly a dozen principal buildings, plus six cottage-dormitories which are named after music immortals.

Limited to 150 students, the Center gives eight-week courses in all branches except band, feeling that up to now they have had no time for that luxury. Standards are both broad and high. The symphony orchestra repertory is restricted to numbers of proven worth. All instrumentalists are required (1) to sing, in order to broaden their musical horizon, and (2) to take part in sports and camping activities, such as extended canoe trips which involve sleeping in the open. By such means Mr. Kains hopes to overcome the tendency on the part of the musically talented to become "peculiar."

Above: Sherwood Kains. At right: Cellos in church service at Deerwood-Adirondack Camp.

Discipline is strict and exhilarating. The students know that "Uncle Sherwood" will "slit their throats" in the most delightful manner for any infringement.

Steps are being taken for equipping the camp for winter occupancy, with a view to making it a center for study throughout the entire year.

The faculty, assembled from major symphonies and universities, has included Richard Karp, assistant director; Clarence Adler, Charles Clercks, Jean ten Have, Walter Heerman, Louis Kazze, Doris Reed, Paul Rolland and others—some thirty in all.

Sherwood Kains, director of the Deerwood-Adirondack Music Center, is director of music at the University of Cincinnati, chorus master of the Cincinnati May Festival Association, conductor of the Cincinnati Little Symphony, the Bach Society of Cincinnati (oldest in America), and the University of Cincinnati Oratorio Society. He graduated from the Cincinnati Conservatory of Music in 1928, receiving the degree of Bachelor of Music, an academic diploma in violin, a collegiate diploma Cum Laude in voice, and a Bachelor of Science degree in music. Later he studied with Frank La Forge, Hollis Dann, Bruce Carey, Bruno Walter, and other celebrities.

Petrie Band Camp

The Petrie Camp, under the direction of Herbert Petrie, is located in Indiana on beautiful Lake Winona, the "Chautauqua of the Middle West." Devoted in the past to band and allied activities exclusively, there is now under way an ambitious program of building and extension.

Students are housed in a unique all-tent city for five weeks, receiving in-

At right: Herbert Petrie. Below: Dall Fields and students at Petrie Camp.

struction from a faculty of noted professional musicians and guest conductors; among whom are Austyn Edwards, Dall Fields, Francis Fitzgerald, Joseph Erskine, Russell Harvey, George Dasch, Glenn Cliff Bainum, Guy Fraser Harrison, and others.

Audiences of over 3,000 music lovers from the northern Indiana region overflow the lake shore amphitheatre to hear the regular Sunday evening concerts. The ninety-piece band achieves a quality and tone color heard only in the finest organizations of its kind. Guy Fraser Harrison and Major Petrie recently received an ovation following the programming of the Prelude and Love Death from "Tristan and Isolde."

Major Herbert Petrie, director of the Petrie Band Camp, has had a long and varied career as director of summer camps of various types and as producer of programs in civilian and Army life. He was Chief Music Officer, Special Services Division, Allied Force Headquarters in the Mediterranean theater of operations. He was assigned to the United States Army Band for a period of ninety days in North Africa to glamorize their appearance through methods of presentation and showmanship. Before taking this assignment, he was sent to the French Foreign Legion headquarters in North Africa to study their ceremonies, flourishes, and general showmanship. He was officer in charge of celebrities in their tours of Italy, including Jascha Heifetz, Lily Pons and Andre Kostelanetz, and Irving Berlin and "This is the Army."

Petrie has a Bachelor of Music degree from the American Conservatory and studied at the VanderCook School and with various masters, including Max Schlosberg. He goes in for organizations, including Rotary, American Legion, Masons (Shriner), and the International Platform Association. He is a past-president of the International Lyceum Association.

Every ambitious music director is pleased when invited to teach at a summer music camp, and every serious student hopes to attend one of the centers at least one season during his school career. The number of camps is increasing, but so are the entrance requirements. Some camps will accept only first chair players. Students should be urged to make their summer plans now, and submit their enrollment applications without delay.

NOTE—Articles appearing from time to time in this magazine are written by the editor on the basis of personal visits to the camps in the summer of 1946, and continued during the season of 1947.

STRINGS JOIN ASTA

Directors and teachers interested in strings are urged to support the American String Teachers Association by joining that group. Annual fees: Active, $2.00; Associate (non-voting), $1.00; Contributing, $10.00. Send membership application and dues to Mrs. Marjorie M. Keller, ASTA, Administration Building, Akard and Royal Streets, Dallas, Texas. ASTA hopes to receive and publish news and information of interest to string people.

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MR. MAX WINKLER, proprietor of the music publishing firm of Belwin, Inc., came to the United States from Austria in 1907 and voted for President in 1912. Obviously, he lost no time in becoming an American. He considers becoming a citizen the greatest accomplishment of his life, and attributes his success to the opportunities of "this marvelous country."

Three weeks after arriving, Winkler began to learn the music publishing business literally from the bottom up —by cleaning the basement of the firm of Carl Fischer, Inc. Going on his own eleven years later, he formed the Cinema Music Company for the sole purpose of publishing music for silent motion pictures.

A year later the firm of Belwin was formed. Combining with S. M. Berg (Berg Incidental Series) and Sol P. Levy (That Naughty Waltz, which sold over two million copies), he took BE from the first man's name, L from the second, and WIN from the third, to form BELWIN. These three supplied thousands of cinemas with incidental music until 1927.

Came "The Jazz Singer" and the era of the sound film—and Belwin lost all of its business almost over night. Winkler bought out his two partners and turned to the educational field. Boosey Hawkes Belwin was formed. This combine was dissolved in 1945, with Winkler retaining the name Belwin.

Now prominent in the educational field, the firm has on its roster some of the finest composers of the country, including Joseph Skornicka, Carl Frangkiser, Paul Yoder, Nilo Hovey, Max Pottag, Frederic Fay Swift, Noble Cain, the Krones, Harold Johnson, Clair Johnson, John W. Shaum, and many others.

Upon meeting Mr. Winkler, one receives a lasting impression. He is capable, serious, pleasant, genial and frank—all in one composite personality.

He has a son and a daughter in the business.

OKLAHOMA CLINIC

February 4, 5 and 6, are the dates of the University of Oklahoma String Clinic and Orchestra Directors Workshop. There will be: (1) An All-State Orchestra directed by Mr. Victor Alessandro, Conductor of the Oklahoma State Symphony Orchestra; (2) A Clinic Orchestra; (3) Elementary String Division; (4) Orchestra Directors Forum and Workshop; (5) Stringed Instruments Repair Clinic; (6) Demonstration of Teacher Training in Strings using University of Oklahoma String Classes; (7) Publishers Exhibits; (8) Organization of an American String Teachers Association Unit for Oklahoma; (9) Materials Clinic by the University Symphony; (10) Banquet; (11) Concert by the All-State Orchestra.

WICHITA QUINTET

A professional woodwind quintet is now in residence at the University of Wichita. All members also of the Wichita Symphony, they are accepting engagements for concerts, clinics, and demonstrations before groups of young musicians. James Kerr is leader and manager of the group.

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'ORIGINAL' BAND CLINIC URBANA, ILL., JAN. 8-9

New and unusual instruments are among the many things that attract directors to the annual clinic at the University of Illinois. Left to right are: John Ryan, Champaign; Traugott Rohner, Evanston, holding a rothophone; R. A. Cross, Tama, Iowa; and David Tucker, Cerro Gordo, admiring (!) a soprano cornet.

THE 19th Annual University of Illinois Band Clinic will be held on January 8 and 9, 1948. Thursday morning will be set aside for registration and as a period for visiting band facilities and exhibits. The set program will begin Thursday afternoon.

There will be three sessions with the University Concert Band — Thursday afternoon, Thursday night and Friday afternoon. The First Regimental Band and the Second Regimental Band will each play for an hour on Friday afternoon. In all these sessions the emphasis will be placed as usual on the reading of new materials both recently published and in manuscript.

Another feature of the program will be demonstration of small ensemble materials and techniques, various single instrument demonstrations and discussions and talks and seminars on various band problems. There will be a mixer at 8:30 Thursday night with movies of the 1947 football band and some light entertainment. The clinic will end at 5:30 on Friday.

Dr. Harding will again present his department in the clinic, conduct the Concert Band and lead some of the discussions. Mark H. Hindsley is acting as general chairman and will share in the conducting of the Concert and First Regimental Bands. Lyman Starr will conduct the Second Regimental Band.

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MICHIGAN CONFERENCE

The third annual Midwestern Conference on school vocal and instrumental music is scheduled for January 16-18 at the University of Michigan. There are to be demonstrations of state festival music, concert music, electronics, visual aids, sight reading problems, music listening, and concerts by visiting groups. Guest and other conductors will include Philip Lang, Dale Harris, Kenneth Bovee, William D. Revelli, Cecil Effinger, Wayne Dunlap, Elizabeth Green, David Mattern, and noted choral experts. The Paganini String Quartet will be featured. Advance reservations necessary. Write Clyde Vroman, School of Music, Ann Arbor.

MISSOURI CLINIC

January 8-10 on the calendar of Missouri Music Educators means the annual meeting and clinic at the University of Missouri, as announced by Paul Van Bodegraven, president. The program presents Gerald Prescott, Paul Dirksmeyer, Betty Fretz Mulchy, Lawrence Gunther, Hardin Van Duerse, Catherine Strouse, and others. George C. Wilson will be in general charge of the instrumental program. The University band will play, and there will be a joint concert by the faculties of Stephens College, Christian College, and the University.

IOWA BANDMASTERS

The Central Iowa Bandmasters Association assembled at Drake University (Des Moines) late in November for a new materials clinic. "Exhausting" reading of new publications was done by the university band under the direction of Gordon Bird, Herb Owen and Louis Hilton. Plans were laid for an ensemble clinic to be held at Drake January 24, to which each school may bring any number of ensembles to be criticized and helped.

MASSED BANDS

George C. Wilson of the University of Missouri assembled and conducted a band of 1,100 pieces which put on a show before a game and during the half-time. Twenty high schools responded to the invitation to participate, and were guests of the Athletic department. The bands played the Washington Post March and formed a shield over the huge letters "U. S. N." The event is an annual affair, which has grown over a period of years. It is referred to as "Football Band Day."

Just As You Say!

Herbert L. Clarke, the famous cornetist-conductor, told this one: At an audition one of the musicians kept right on playing through a 32-measure rest. Afterwards when asked whether he saw the rest, the man claimed he had. "Then why didn't you stop playing?" demanded Clarke. "Oh, I wasn't tired!" said the musician.—Jack Dalby, Des Moines, Iowa.

During the rehearsal of a certain number, the melody was quite overshadowed. Suddenly stopping the band, the director asked, "Who has the melody?" From the rear of the band came: "Who cares!"—R. E. Rufener, Alma, Michigan.

The renowned band director, Edwin Franko Goldman told this one: A clarinetist auditioning for an orchestra was told he'd have to use two clarinets, one in A and one in Bb. He insisted on going ahead, however, with just one instrument, and to everyone's amazement he went through the performance with spectacular success. When asked how he accomplished the difficult keys he replied, "There's nothing to it. I just put the top of an A clarinet with the bottom of one in Bb and then transpose with my left hand."—Jack Dalby, Des Moines, Iowa.

***Note*—One dollar will be paid for each item published in this column. Topics are limited to sayings or incidents involving music participants and/or matters pertaining to music. Preference will be given to "Just As You Say" items which are certified as true and hitherto unpublished.**

WOODWIND REPAIR

A repair and replacement outfit for woodwind instruments has been put on the market by Penzel-Mueller, Inc., Long Island City 1, N. Y. The kit contains a ground steel tap and 100 nickel alloy flat spring screws packed in a handy plastic tube.

WOODWIND ADVISOR

Victor Polatschek, first clarinetist of the Boston Symphony, has been engaged by the Edward B. Marks Corporation (RCA Building, Radio City, New York) as advisor on new publications of solo and ensemble woodwind music. Polatschek is widely known as a performer, authority and teacher.

STRING CONFERENCE

The Illinois String Instruments Conference scheduled for November has been postponed to February 27-28. Information may be secured by writing Paul Rolland, School of Music, University of Illinois, Urbana.

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ZIEGLER

Elsewhere in this issue is advertised a new march, "The Spirit of the Twin Cities," which was the prize winning composition selected from about fifty entries in a contest earlier this year held in connection with the Rock River Valley Music Festival at Sterling and Rock Falls, Illinois. Another contest will be held this spring and summer, with $75 first prize money for the best march submitted. Suggested title: "Music Festival March."

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9 FINE BAND MARCHES 9

SPIRIT OF THE TWIN CITIES (Charles D. Nicholls)	$1.00
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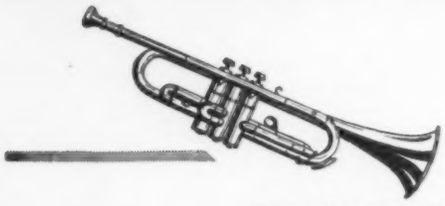

BERNARD FITZGERALD
University of Texas

BIBLIOGRAPHY OF BOOKS PERTAINING TO BRASS INSTRUMENTS

BIBLIOGRAPHY pertaining to the brass instruments may be divided into three categories: (1) books, (2) articles in periodicals, (3) research studies (principally unpublished theses). The research studies comprise a relatively small part of the total bibliography and unfortunately too little emphasis has been given to scientific studies pertaining to the brass instruments. Probably the most significant recent contributions to the bibliography regarding technique and the teaching of brass instruments are the articles in music periodicals by outstanding teachers and performers.

Although a complete bibliography of all three categories is highly desirable, in view of the inaccessibility of theses and back-issues of the periodicals, it seemed advisable to limit the present bibliography to books containing information about the brass instruments. To list every book in which even a brief mention of the brass instruments is given would inevitably result in much unnecessary duplication of information. The author has attempted to compile an exhaustive bibliography including all authoritative sources exclusive of the method books for the various instruments. It will be noted that many of the books are general music references or historical treatises which contain information regarding all musical instruments. It is unfortunate that a considerable number of the references are not available except in large music libraries and that some of the more exhaustive treatises are only published in French or German.

It is significant that a comparison of books by reputable authorities will reveal not only some duplication of information but, what is more important, confusing contradictions are much in evidence. For example, the disagreement among authorities in the field of orchestration with regard to the meaning and interpretation of the various terms concerning the muting of the French Horn.

In general, the existing bibliography is principally concerned with the historical background and the development of the instruments. The early publication dates of many sources emphasize the need for authoritative research to clarify contradictions in the light of current practice and interpretation.

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ORCHESTRAS OF THE NATION

NBC's Orchestras of the Nation started its fourth annual series of broadcasts last month. Major orchestras of the United States and Canada will be programmed, and new music and rarely-heard compositions will be performed.

Following is the schedule for the next several weeks, which may be tuned in on Saturdays at 3:00 P.M., EST:

Jan. 3	Kansas City Philharmonic, Efrem Kurtz.
Jan. 10	Pittsburgh Symphony, Vladimir Bakaleininkoff.
Jan. 17	Charleston (W. Va.) Symphony, Antonio Modarelli.
Jan. 24	Utah Symphony, Maurice Abravanel.
Jan. 31	Tri-City Symphony (Davenport, Moline, Rock Island) Oscar W. Anderson.
Feb. 7	Columbus Philharmonic, Izler Solomon.
Feb. 14	Kalamazoo Symphony, Herman Felber.
Feb. 21	Denver Symphony, Saul Caston.
Feb. 28	St. Louis Symphony, Vladimir Golschmann.
Mar. 6	St. Louis Symphony, Vladimir Golschmann.

MUSIC Reviewed

DAVID MATTERN is Professor of Music Education and head of that department in the University of Michigan. Also co-ordinator, School of Music and School of Education in that institution. Studied and taught at Cornell University, Bush Conservatory, Eastman School of Music, and University of Michigan. Was supervisor of music, Grand Rapids, Michigan. First violinist, Rochester Philharmonic Orchestra. Student of violin of Ludwig Becker, Resnikoff (Boston Symphony), Paul Stoeving, Sevcik. Prominent in MMEA, MTNA, and MENC. Phi Delta Kappa, Phi Mu Alpha.

BAND

Mountain Majesty Overture, Yoder. Belwin. Symphonic band with full score, $7.50.

An easy Class C overture. The scoring is rich and full. All instruments are given important melodic parts. The rhythmic structure is simple and direct. The keys are easy. The work provides numerous changes of tempi, including a fine chorale section in the middle. Player reactions to a reading of the number: "a good melody . . . easy to play . . . the title is well chosen".—G.W.

Summer Evening Serenade, Isaac-Lillya. Sam Fox.

Written for young players, this number will add relief to many programs. It has a singing melodic line that is passed around the band. Keys, rhythms and harmonies are easy, ranges are moderate. The meter is 4/4. The trio contains a nice baritone horn solo. Class C grade. Player comments: "easy, quite melodic".—G.W.

Wayfaring Stranger, arr. Lubin. Gornston. Symphonic band, $3.00.

A colorful setting of a lovely old tune. Excellent relief material for any band program. The parts are of Class C difficulty. Player comments: "very pretty . . . a lovely melody . . . nice harmonies".—G.W.

OUR REVIEWERS

George C. Wilson
Dale Harper
Irving Tallmadge
Samuel A. Mages
David Mattern

Crescendo For Band, Dante Fiorillo. Educational Publishing Institute Corp. Full, $3.00; Symphonic, $4.50.

Here is a number which is captivating in its charm. Reminiscent of the style of development used by Ravel in his "Bolero," yet of simple rhythm, it starts with an easy 2/4 figure announced by bassoons and drums. The various instruments of the band are added until a *fff* climax is reached followed by a triple piano hold as a surprise ending.

The thematic development is very interesting. The rhythmic effects are pleasing and the dynamic build up is sweeping in its power. It contains good counter themes, is gay in character and not difficult to play. Parts are simple enough to be easily played by the average band.—D.H.

The Whiffenpoof Song, Minnegerode, Pomeroy, Galloway, arr. Yoder. Miller. Symphonic band, $1.50.

A current popular favorite, this very nice slow waltz can find a place on many band programs. It was used in this manner recently by the reviewer's band in some high school concerts. It always made a hit. The piece is in a nice arrangement. EASY. —G.W.

Prairie Skies, Overture, Clair W. Johnson, Belwin. Full Band, $3.50, Sym., $5.00.

The composer of this number understands the art of writing for the small high school band. Prairie Skies is one of the most interesting Overtures for the Class C or Junior High School Band that we have read through in some time. If you are looking for an easy, yet effective and full sounding number you most certainly will want to get this one.

Educationally this is a fine number as it presents problems of balance and blend and effective tonal development. It is solid in construction and sounds well. All parts are interesting and it presents beautiful cornet and woodwind themes.—D.H.

American Brotherhood March, Frank A. Panella. Panella. $1.00.

Another march based on American songs including "America" as the first strain, "Three Cheers for the Red White and Blue" for the second, and "America the Beautiful" for the Trio. Skillfully done by a writer of well known marches such as "On The Square", "The Fez" and others. Good when you want a march based on patriotic themes.—D.H.

NEW POLICY

Only music which has been played and *heard* will be reviewed in The INSTRUMENTALIST. This policy will be in force as affecting comments on new publications for band, orchestra, string choir and ensembles. To be complete, the reviewer's report must cover (1) a hearing of melodies and tonal effects, and (2) a record of the student reaction to the selection.

In the past it has been the custom of reviewers to be content with a visual examination of the conductor's score. The editors, staff and readers are grateful to those publishers who have gone to the extra trouble and expense of supplying both score and full set of parts for selections reviewed in this and succeeding issues of The INSTRUMENTALIST.

Rainbow Pier March, J. J. Richards. Barnhouse. $1.00.

A solid and effective cut time march which your band will enjoy playing. Parts are well written and full. Interesting from both melodic and rhythmic point of view. —D.H.

The New Liberty Bell March, Joe F. Pitts. Ziegler Band Music Publishing Co.

Another good march in 6/8 time. Parts are well written and lie nicely for the various instruments. Not too hard for the average High School Band. Good counter themes. My group liked it.—D.H.

Champion Folio No. 1, for Drum and Bugle Corps, McGee and Latey. Barnhouse. 20 books and score, $12.00. Sold in sets only.

This folio consists of marches, overtures, novelties, sacred and patriotic selections. It is well worked out and sounds well. A local drum corps played several of the numbers for me and the membership was enthusiastic in its reception.—D.H.

Salute To The Twin Cities March, Carl Mader. Pub. by Ziegler.

A spirited cut time march which was selected as the prize winner in a contest at Sterling-Rock Falls, Ill. Interesting melodically and harmonically. Good counter themes and bass parts. We enjoyed playing it.—D.H.

The Service Star March, Elmer Ziegler. Ziegler Pub. Co.

An easy march that sounds well. Good themes. Well arranged.—D.H.

ORCHESTRA

By the Waters of Minnetonka, T. Lieurance, arr. Reibold. Presser. Parts, $1.25; extra parts, .15.

Here is a beautiful number, familiar to all, that has been selected by an outstanding arranger for concert transcription or as an accompaniment for a vocal solo. The melodic interest shifts from oboe or cornet to strings. Parts are not too difficult and it is easily played. Some parts are not too interesting but this could not be avoided in a selection this brief and of song-like character. A good number for the orchestra that must play between the acts of plays. —D.H.

Londonderry Air, arr. Morton Gould. Mills Music. Complete with score, $1.50; parts, $.20.

The arrangement is for violins A-B-C, viola, cello, bass, harp and celeste (with piano substitution for either harp or celeste —or both.) Mr. Gould's talent has brought forth a fresh and most effective setting of this much-arranged tune. With this piece before them a good school group can and will sing their hearts out on their instruments. It ranges dynamically from breathy tremolos to sonorous, full-voiced effects.—D.M.

VIOLIN SOLO

La Chevelure, Debussy, Heifetz. Carl Fischer. $.80.

A Heifetz transcription always speaks for itself. This short piece has no technical difficulties for the experienced player. The mature and sensitive interpretation necessary to the evanescent quality inherent in the composition is quite another matter. A satisfactory performance requires that both the violinist and the accompanist shall have attained artistic stature.—D.M.

Etude-Tableau (No. 2), Rachmaninoff, Heifetz. Carl Fischer. $.80.

Against a softly purling piano background the violin sings with a poignancy and eloquence characteristic of the great Russian, and the mature artistry of Heifetz is reflected in his transcription. For effective interpretation, all of his phrasings, fingerings and position directions should be studiously followed. Considerable mastery of the violin is necessary.—D.M.

VIOLIN CLASS METHOD

Tune Tech Class Method, Vol. II, Baker-LaGassey-Silverstein. Kjos. $.75.

Mr. La Gassey, Head of Instrumental Music, Detroit Public Schools, has developed this method in collaboration with Mrs. Baker and Mr. Silverstein of his department —all excellent musicians and teachers.

Having personally seen Book I demonstrated by the authors, and used it, along with other methods, for two years in my work, I welcome this second volume. Our children delight in the addition of the duets. There are many new tunes with a teacher's violin part added; also many of the imperishable themes from Haydn, Mozart, Brahms, Bach, etc., plus attractive folk tunes. All of these are carefully introduced by etudes, progressive in difficulty as to bowing and new keys. The authors have wisely confined the book to the first position.—D.M.

ENSEMBLES

BRASS QUARTET

Two Fantasias in Four Parts, Banchieri. Mercury. 2 Trumpets (or Cornets), 1st Trombone (or Horn in F), 2nd Trombone (or Baritone), $2.00 complete.

Just last week the instrumental committee working on the new national lists wrote to all publishers and a few composers urging that they produce a few more numbers for brass quartet using 2 trumpets, trombone and baritone. Providentially the next mail brought a perfect example. The *"Two Fantasias"* were first published in Venice in 1603. They are contrapuntal and offer present day musicians material which is novel, interesting, and easy. Junior or senior high school material. Range is no problem. The 3/2 rhythm will delight students meeting it for the first time.—I.T.

SIX CORNETS

Impromptu, Carl Busch. FitzSimons. Six Cornets, $1.00 complete.

Now that football season is over and we are wondering what to do with all those trumpet players, this number may offer a little help as a special activity for them. *"Impromptu"* is not new, but has had little publicity, and is not well known. Differing from most trumpet writings, this includes no fanfares. It is contrapuntal, highly melodic and rhythmically diversified. Your players should get a few minutes of pleasure from it. Grade III.—I.T.

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A complete method for all wind instruments, designed for *class or individual instruction* by E. C. MOORE.

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"Thorough"—Though progress is rapid, no important points are overlooked. New time values, rhythms, keys, etc., are connected with work done in previous lessons so that good habits are formed and a sound foundation made.

"Far ahead of others"—The Moore approach to band instruction has proved so progressive that it has remained well in advance of its competitors. Its fingering charts, for example, are unique in their simplicity and clarity, and the Teachers' Manual contains a wealth of practice material that cannot be found in any comparable book.

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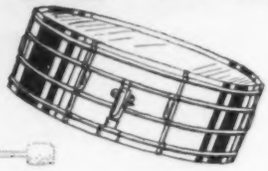

Conducted by
JOHN P. NOONAN

DEVELOPING DRUMMERS

Guest Column
by

ROY C. KNAPP,
President,
Knapp School of Percussion, Chicago

THE high school and college Band Director, as I see it, has an important, and, incidentally, a very tough job. His task is to turn out a good concert band, a good marching band, and aside from this, his basic job is to give the members of his organizations as good a musical foundation as is possible in the time that he has. Thus, very often he has to forego everything to prepare a concert or get ready for a football game. In many cases, the band is composed of some who study privately and who are serious students, and of others who look upon the band as a student activity only and are in the band as a hobby.

Much has been written about the percussion section, and the fact that it is usually the poorest section in the band or orchestra. In many cases this is true. The average band director is quick to admit that he knows less about drums than he does about the other instruments, unless he happened to study privately with a competent drum teacher while preparing for his career as a director. In many cases no drum course was available in the music school which he attended, and he may find himself lost when he begins teaching the requirements of the percussion player.

Being a competent drummer is not an easy job. It takes many years of study and routine to handle the task expertly. A great number of school band players do not intend to follow music as a career, and after leaving school seldom play their instruments. Others pursue their music study and reach the top.

Drummer Musicianship

If the Band Director can "sell" his drummers on the true facts, i.e., that the drummer should be as good a musician as the other instrumentalists, he has won half his battle. Any major instrument of the drum section is really a specialized study: snare drum, bass drum, timpani and/or mallet played instruments. Yet the competent drummer is expected to do a reasonably good job on all, and to do so calls for a lot of practice and study.

The band director can at least do one thing. He can guide the drum student in rhythmic and harmonic analysis, and, by doing so, help his musicianship. A drummer can be an expert rudimentalist and not a good musician—don't forget that! I am not knocking the rudiments. They are merely fundamentals, and every drummer, therefore, is expected to learn them and play them reasonably well. This is just the groundwork. The real job is applying them to musical forms.

The band director and teacher can help the drummer immeasurably by guiding his study through rhythmic analysis. The student should thoroughly understand all rhythms, and how to count them correctly, for the drummer's stock in trade is RHYTHM. In 6/8 for example, the drummer must know more than the two basic rhythms of the Flam-accents Nos. 1 and 2. Likewise, 12/8 and 9/8 should not baffle the drummer as it usually does. His study should include analysis of *all* rhythms.

On mallet played instruments the student should at least learn all he can about keyboard harmony, and on tympani he has to devote some time to ear-training and tuning.

Study Jazz (!)

The average drummer is also a jazz-enthusiast. Most of them spend a lot of time "knocking themselves out" on hi-hats and tom-toms, and so forth, and they can all tell you about Krupa, Rich, et al, and what they do. Nothing wrong with that! It is the music of the day and must be considered. If correctly done, it is excellent training for the drummer. If, however, the drummer wants to play jazz intelligently, he must, or should, know what he is trying to do. The answer? Rhythm analysis again, and a thorough understanding of "cut" time. If you can get him interested here it will help to guide him in all rhythmic forms.

Many band directors have complained to me of the paucity of good drum literature for study. That is true. There is not as much material as for, say, the cornet. But there is a lot of work to be done aside from the mechanics of the drum rudiments. The general purpose of the school music program is fundamentally to give the student a good musical background. Thus, the idea to put over to your drummers is that there is more to being a percussion player than slugging out paradiddles and hitting everything he touches so hard it sounds like he is "building a garage".

Insist that the drummer study rhythms, thoroughly memorize all musical markings, and pursue some harmonic study.

Its a hard task and must be handled temperately. It takes time, but it can be done, even with the very young students. There is no reason why a child of ten years shouldn't learn about music in general as he works out the problems of the "daddy-mammy" roll. A little time given to his general music education along with his drumming will undoubtedly help to produce a better drummer.

IDEA DEPARTMENT

This magazine welcomes contributions to our "Idea Department." Share your original helpful ideas with other directors. Contributions should be short (the shorter the better), and preferably typed, double-spaced. Address: "Idea Dept.," The INSTRUMENTALIST, Box 512, Glen Ellyn, Ill.

Ever Try This One?

1.(a) Show the young tyro the Chromatic Scale at the outset of theory; but refer to it as the "Half-Tone" scale.

(b) Show him the "set-up" of the Major scale; and show him how to pick it out of the "Half-Tone" scale.

(c) Give him a scale to "pick out" as an assignment for his next lesson.

(d) Teach him early the Tonic, Dominant, and Sub-Dominant chords. This is particularly important for Woodwind. Be sure to show him how chords are inverted.

2. Encourage your students to "compose" melodies. Have them write out what they have in mind. Be sure to give merit marks for this.

3. Be sure the pupil understands that the first half of a "beat" is the foot coming down. If you use the baton, practice "slow-motion" beats, calling for eighth notes as you bring the stick down and again as you raise it.

4. Take complicated syncopation in "slow-motion", forgetting about "rhythm" and concentrating on "proportion".

5. Don't delay "Alla Breve" tempo. Many elementary exercises may be stepped up once you are satisfied with the results in common time.

6. Strive to develop the quality of deliberateness, in the student.

7. If you think he's playing by "ear", tell him to play it *backwards*.

8. Be "fussy" about tuning. If you are in doubt yourself, have the student pull out the tuning slide all the way, and "come in".

E. Millett Murphy,
Bandmaster, City Cornet Band,
Saint John, N. B., Canada.

Qualifications of a Good Instrumentalist

First of all, he must have good coordination. Therefore, let all students who are interested in learning to play *any* instrument take a drum stick course for six weeks.

Any good elementary drum method may be used, with emphasis on the foot tap method: the down stroke of the foot, *one;* the up stroke, *and*. When eighth notes are first presented, have the student watch his foot: let him say "down" when he taps the first eighth note with the stick on the practice table, and say "up" when he taps the second eighth note. Next, change to "one-and, two-and, three-and, four-and."

When presenting sixteenth notes, have the student count one, two, three, four, with foot going down on one and up on three. Then explain: two notes on the down stroke and two on the up stroke of the foot.

(Next page, please)

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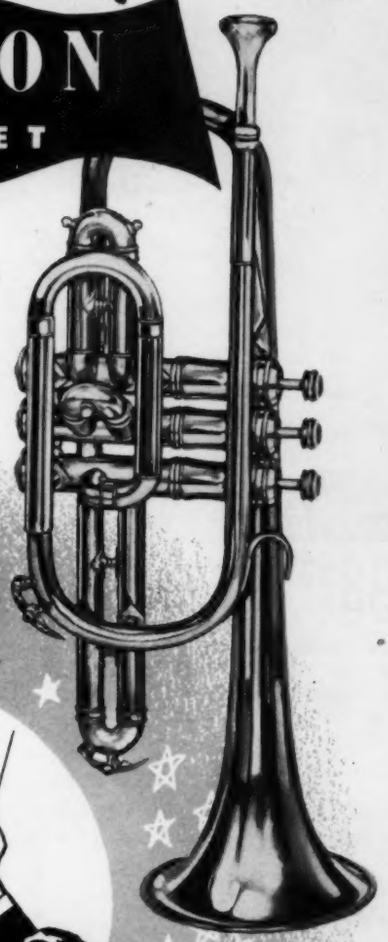

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IDEA DEPARTMENT—

(from preceding page)

When the dotted eighth note followed by a sixteenth note is first introduced, have the student figure the exact value of the dotted eighth: three fourths of a beat. Then have the student say "day to day to," etc., with the foot going down on "day." "Day," for the dotted eighth note, and "to" for the sixteenth note.

This method never fails. After the student has passed this course of instructions, it is safe to give him a school owned instrument.

W. S. Hoover,
Leisenring, Pa.

Handwriting on the Wall

Each year I give "tryouts" to each member of my regular band. My idea is to get a sort of musical or talent profile of each individual of the band. Such tryouts are useful in a number of ways—first, they acquaint the director with strong and weak points of his personnel; second, they serve as a means of determining who should be advanced in each section; and, most important of all, they tell me what I've failed to get over to the boys and girls. I would like to know what other directors are doing in this way.

Now here is my suggestion. I haven't felt that reports on these tryouts have been any too interesting to my band members. To make out a list of names and grades for posting on the bulletin board is very much like what every other teacher in school is apt to do with an academic subject. With that in mind I decided to use a little color. I first took a piece of cardboard and plotted out our rehearsal seating plan. Next, I procured colored thumb tacks in four different colors—blue (90-100), red (80-90), white (70-79), *green* (69 and under). It was not necessary to write any names on the cardboard. If my 1st solo clarinet was a blue, I stuck a blue thumb tack where his seating position appeared on the cardboard. The same plan was carried out for each person in the band. Now the "greens" aren't very proud of their color and are determined to do something about it. The "whites" are seeing the "handwriting on the wall" and are asking how they can become "blues", etc. Not only has this created interest among the band members but several parents have been in to see the color chart.

Guy L. Carr,
Broken Bow, Oklahoma

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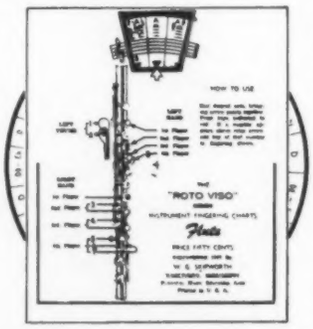

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The GRADE SCHOOL INSTRUMENTALIST

FRED WEBER
Michigan City, Indiana

IT IS quite generally conceded that elementary music, although one of the most important phases of Public School Music, is greatly underemphasized. Perhaps the main reason it is neglected by teachers and music educators is because it lacks the glamour and public appeal of the advanced phases of the music program. Work done and time spent on the elementary program will in the long run pay greater dividends than an equal amount put on any other phase of the music program. Putting too much emphasis on the advanced groups is "Getting the cart before the horse." If the elementary work is well done, successful high school groups are assured for future years.

Child Psychology

For a successful elementary music program the teacher should thoroughly understand the psychology of working with younger students. Of course a knowledge of the various instruments and music in general is very important, but in elementary work it is equally if not more important that the teacher understand the capabilities of youngsters and the "know how" of dealing with them.

Musical Materials

Only in recent years have publishers and educators realized the necessity of putting more emphasis on material and methods for the beginner and the elementary instrumentalist. Our procedure for teaching beginners was greatly influenced by college men. The material for them was also written by college men who either had worked very little with younger students or had been out of touch with them for a number of years. Their ideas were theoretically sound but usually wouldn't work because the author lacked a knowledge of the capabilities and psychology of younger students. Many of our private methods, although written by teacher specialists on the various instruments, are based on teaching knowledge obtained in teaching the above-average child, and sometimes show a lack of understanding of the common run of students found in the average public school.

Musical Enjoyment

To be successful with elementary or Junior High students a teacher must have as his primary aim the creating of a pleasant mental attitude towards music and a love for playing. Most youngsters enjoy doing things they can do well. If the lesson material provides for slow careful progress, much more is gained than if it presents new problems faster than the child can digests them. Lots of different material aimed at developing the same skill should be used instead of studying the same material week after week until the problem is mastered.

Youngsters of certain ages get as much pleasure when they first play "Twinkle Twinkle Little Star" as their teacher does when hearing or playing one of the great symphonies. A child must gradually grow into a well balanced musician and all of the various phases of playing should develop in a uniform degree.

A child's rate of progress should closely follow his physical and mental growth. By so doing it gives the teacher an opportunity tactfully to lay a solid and careful foundation in fundamentals. Very easy solos, tunes, duets, tryouts, local solo contests, public appearances, etc., are all devices that help make the child enjoy his music work. It is more important for the slower students to play solos than the faster ones, because they need it more.

Start Young, But Not Too Young

Beginners should be started at a reasonably early age. There are some drawbacks in starting a child too young, but they are more than offset by getting him past the beginning stages and to where he can "play something" before too many other activities are competing for his interests. It is natural to have developed a greater interest in music after a child can actually play well and is through the early struggle. If he reaches this stage before other interests interfere he is much more likely to maintain his interest in music. By starting early and keeping the child's interest with enjoyable material, the teacher has more time to lay a careful groundwork in fundamentals. If the child starts when quite young, there is plenty of time for him to develop into a good player without being forced and running the risk of having his interest killed.

To summarize, good principles of elementary music teaching are:

1. Make music fun, but be firm and thorough.
2. Start beginners reasonably young, before too many other interests are developed.
3. Take it easy—don't force.
4. Give them interesting activity and music.
5. Give sufficient attention to details.

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VIOLA MUSIC

WITH or WITHOUT the VIOLA CLEF

IN THE September issue of the INSTRUMENTALIST (Vol. II, No. 1) two possible substitutes for the viola or alto clef were given. Since then many have taken the trouble to express their opinions in favor of one or the other. Let us briefly review the basic facts of each of the two ideas first.

1. *Use the bass clef.* By writing the viola music in the bass clef it will sound one octave higher than written. The open string notes of the viola will thus be the same as those of the cello. The particular advantage of this method is that one clef is eliminated.

2. *Use the mezzo-soprano clef.* By writing the viola music with this clef, middle C is on the second line and the open strings of the viola will have the same position on the staff as those of the violin. Hence a violinist can play a viola and the viola music written in this manner *at sight.* The special advantage of this method is that violinists can be transferred to the viola without any trouble at all. It should be mentioned that in the process of reading this viola music the player adds one sharp to the written key signature.

The responses to these two ideas have almost unanimously been in the affirmative with the opinions fairly evenly divided between the two ideas. Mr. Floyd E. Low, director of the Hibbing, Minnesota, Concert Band, suggests using the second of the above two ideas but writing the music with the treble clef. On second thought, however, he adds "A very good way to read the viola clef is to get busy and learn it and not humor laziness. I once knew a flute player who could not read a D-Flat flute part on a C flute. Had he spent a tenth of the time required for copying the parts into another key in learning to transpose by use of the C 3rd line clef (viola), he could have saved a lot of time and ink. Makeshifts are, of course, sometimes handy for the sake of expediency, but I have often observed, are more used to avoid a little mental exercise."

Few will deny that every violist should learn to read the viola clef in due time. Should or should not one use one of the several possible shortcuts first? Several of the writers suggested using the well-known one fingering the viola and viola music as if it were written in the treble clef and using third position violin fingering. Thus third line middle C on the viola music looks like B and is fingered with the third finger in the third position (violin) on the third string over (D on violin, G on the viola) producing middle C in the first position on the viola The two marked disadvantages of this method are (a) the violinist that is transferred has to know the third position fingering well, and (b) a double transposition is needed when playing the viola in any position other than the first.

A second method of facilitating the transfer of a violinist to the viola is much less well known than the preceding, but does not have the two shortcomings just mentioned. The violinist who now is holding a viola for the first time is told to read each note of the viola music one line or space (an interval of a third) lower than written and to add one sharp to the key signature. Using the viola middle C again (third line, which looks like B in the treble clef) is read a third lower (fingered as G), which results in fingering this note on the third string over (G on the viola) and sounding middle C. Whether this note is fingered in the first position or some higher one makes no difference at all. The chief disadvantage of this shortcut is that it works so successfully that it is more difficult to persuade the pupils to learn to read the viola music as it actually is.

What is the solution? Should we continue as is with some using a shortcut, others not? Should we forget about the viola instrument and substitute the violin to read from the third violin (substitute viola) music? The fact remains that there is a deplorable shortage of violists throughout the school orchestras. Anything that can be done to improve the situation is indeed important.

Fortunately there is at least one practical procedure that will improve things significantly. Let us not eliminate either the viola as an instrument—it is really a grand and satisfying one—nor the viola or alto music. Both have a proven history to establish them forever. Let us instead do away with the third violin part (sub. viola) and add in its place the extra viola part written in the mezzo-soprano clef. Why?

1. Eliminate the third violin part because the violin is no more a substitute for the viola than a cornet is for a French horn. Furthermore, most schools who have no violas have violinists to spare for this part.

2. Even though the use of the bass clef instead of the mezzo-soprano would eliminate one clef (especially favored by those who are not acquainted with the viola clef), there is no doubt that it is a common and efficient practice to transfer violinists to the viola. With the mezzo-soprano clef the director can shift any number of violinists to the viola at a moment's notice. Those students who like the viola and who wish to continue with it might well be encouraged to learn to read the regular alto clef music as soon as possible.

Will publishers agree to print the new mezzo-soprano viola music? The answer is *yes* provided *you* write to them or to us expressing your approval.

It is the purpose of the INSTRUMENTALIST not only to be a mirror of things as they are but also to suggest a glimmer of things as they might be.

—T. R.

EDWARD B. MARKS

The Edward B. Marks Music Corporation has announced the appointment of Dr. Eric Simon, Music Editor and Harold Holden, Director of Publicity.

Dr. Simon, well-known orchestrator and clarinetist, is Executive Secretary of the recently formed Brooklyn Orchestral Association. He was formerly on the editorial staff of Universal Edition in Vienna. As a clarinetist he toured Europe with the Kolisch String Quartet and other outstanding chamber groups from 1931 to 1937. In the United States since 1938, he played first clarinet in the New York City Symphony with conductor Leopold Stokowski, then for two years under Leonard Bernstein. Dr. Simon recently replaced George Szell as instructor of orchestration at the David Mannes School of Music.

Mr. Holden, formerly in the advertising department of Oakite Products, is the author of magazine articles and co-editor with Jack McManis of the recently published *Poems by Samuel Greenberg.* His musical score for *The Flies* (by Jean-Paul Sartre) was performed this spring with the New School's production of the Existentialist. Mr. Holden lectures on literature at City College of New York Adult Education sessions.

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The promissory note that brings him cash—
And midst the rolling drums
He's galvanized, his mighty cymbals crash!

What symbol he of Hope,
Who crashes timely thru symphonic gates;
Tho' limited in scope,
He also serves who stands, and stands, and waits.

Charles S. Adelman
From "A Line O' Type or Two,"
Chicago Daily *Tribune* (by permission).

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THE INSTRUMENTALIST
Published bi-monthly (September 5 to May 5)
at 409 Main St., Glen Ellyn, Ill.
For January, 1948.

State of Illinois, County of DuPage,—ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Raymond Carr, who, having been duly sworn according to law, deposes and says that he is the Editor of the INSTRUMENTALIST, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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RAYMOND CARR, Editor.

Sworn to and subscribed before me this 29th day of September, 1947.
ELSIE M. KRALL, Notary Public
(My commission expires Aug. 23, 1948)

THE INSTRUMENTALIST HAS BEEN BESIEGED!

1. For some time we have been besieged with letters from our subscribers suggesting that the number of issues per year be increased from the present five. Bearing in mind that such a change would involve increased cost and hence necessitate a higher subscription rate, we are taking a poll of our readers.

2. More recently we have been receiving requests that one or more pages, perhaps to be called "The Junior Instrumentalist," written expressly for the high school *student*, be included in each issue.

We would like to know what our readers think, as through knowing your thoughts we can best increase our usefulness. A post card will do. Simply write:

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2. Yes—one (or whatever you think) page(s)—in answer to point (2) above.

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SIGHT READING AND HOW TO IMPROVE IT

A Symposium by Our Readers

Nearly every director wants his groups to be good sight readers. Probably the arguments excusing poor sight reading are only alibis. And it would be too expensive to hire a printer to tabulate all the reasons in favor. The only problem is, "How?"

We ask our readers to help. Send your comments to "Sight Reading Dept.," The INSTRUMENTALIST, Box 512, Glen Ellyn, Ill.

To improve sight reading, sight read!

On occasion I have prepared special sight-reading envelopes in which a new number was placed daily. Not only did the sight reading ability of the band pick up rapidly, but also the eagerness for each rehearsal became very apparent—rehearsals which offer something new and challenging each day are something to look forward to. One word of caution—sight-reading is just that—no stops for polishing or correction—keep moving, unless a break-down calls for a new start.

I offer one little idea—not my own and not new, but a good one. Try sight-reading at your next concert. Duplicate the contest procedure—Bring the music in envelopes from the audience, distribute it quickly: one minute for conductor to look over music, two for the band to look over music and then go into it. A few words of explanation to the audience while the music is being distributed will get them on the band's side for the sight-reading session. In every case the audiences reaction to actual sight reading on the stage will be most enthusiastic—they love it.—Al G. Wright, Senior High School, Miami, Fla.

Let the band occasionally read a number without direction. The students will read at their own pace without the distraction of the conductor. Of course, there will be mistakes; we must expect them and be kind about them. We must distinguish between "accidents" and an habitual falling into the same trap. Trap situations can be put on the board for a few days for further analysis and drill until the difficulty is overcome. This practice is useful all the way through the High School work. It is useless to bore an organization with constant repititious comprehensive drill on rhythmic patterns already understood and felt. Somewhere along the line, late junior high or early high school, the students deserve an explanation of the usual directions of a key change, so that they will look for it and expect to hear it.

Dynamics and expression in reading depend chiefly on good discipline in a band or orchestra, and the ability of the conductor to interpret at sight and to convey his ideas and feelings unmistakably to the ensemble. An organization that is routined in responding to a leader's signals for dynamic change and expression will give a surprisingly musical reading at the first try.—Karl H. Kubitz, Freeport, Ill.

Cornet Parts in C

Transition from Bb Parts Possible

THE ADVISABILITY of writing Trumpet-Cornet parts in C instead of in Bb so that the music would sound as written was first presented in this magazine in May, 1947. In our last issue (November-December) Mr. Chester C. Travelstead of Louisville, Kentucky, presented the results of a questionnaire on this and kindred problems, analyzing the answers of over 600 school music directors. Meanwhile many others have written us their viewpoints either for or against the idea.

Salient Arguments Pro and Con

A. For the new C part:

1. The new C part would eliminate unnecessary confusion on the part of the beginner or the amateur cornetist.

2. Some teaching time would be saved because all the brass instruments, excepting the French horn, would now sound as written.

3. The inexperienced or young cornetist would be able to read directly from the piano music or from any other C part (oboe, flute, violin, etc.).

4. It would be easier to transfer cornet players to the trombone, baritone—bass clef, and BBb tuba than is now the case.

5. The present duplicate treble clef baritone part could thus be eliminated.

6. It is better ear training when the notes sound as written.

B. Against the change:

1. Too much music has already been printed in the present manner.

2. The change would cause much confusion.

3. The publishers would not print the extra parts.

4. The cost of printing the extra parts is not worth the cost of changing.

To Change or Not to Change?

Of the 600 directors questioned "If the instruction books and band music should be available so that the cornet would sound as written (written Bb instead of C as now) would you use them?", 255 answered "YES." Because these 600 directors represent an accurate sampling of all directors, one can say that *two out of every five directors favor the change or the addition of a new C part today.* It would not take much educating to persuade a much higher proportion than this to use the new C parts.

How about the four arguments against changing which were listed? Let us number the answers the same as the arguments.

1. Since much more cornet music will be printed in the future than has already been printed, it is high time to make the change now before still much more music is printed in this old and inane manner.

2. There is absolutely no need for confusion in effecting the change as will be pointed out later.

3. The publishers will add new C parts and print new music for the cornet with two parts, Bb and C, if YOU ask for it.

4. There are several better ways of saving money than by not printing the new C parts.

An objective analysis of all the factors involved indicates that we should make the change.

How Best Make Change?

How can the transition from Bb parts to C parts best be made? The major task is to convince the publishers. This can be done provided *you who are interested in the new C parts* will write to the publishers of your favorite first year cornet materials, requesting them to publish an extra C part. Each publisher should thus print a C cornet part for all of his best selling first year cornet music as soon as possible, followed (within a year) with the second year cornet music. Eventually, all or nearly all cornet music would have both a Bb and a C part, followed by a gradual elimination of the printing of Bb parts. For those who are still skeptical, let them recall that not so many years ago we had two trombone parts (bass and treble), but that today the treble part is obsolete. The time will come when the cornet part in Bb will be obsolete. Write to your publisher now.—T. R.

MEET THE AUTHOR

LAWRENCE W. CHIDESTER is chairman of the Department of Fine Arts, Texas College of Arts and Industries, Kingsville. He served on the faculty of Tufts College, Western Reserve University and North Texas State College. Author *International Wind Band Instrumentation* (published also in German in the Swiss journal, *Schweizerische Instrumentalmusik);* co-author, *Getting Results with School Bands.* Active in arranging foreign band compositions for American bands. Degrees: A.B., A.M., Ed.M., Ph.D.

ROBERT HARGREAVES is head of the department of music in Ball State Teachers College, Muncie, Indiana. Formerly professor of music education and director of graduate department, Illinois Wesleyan. National chairman research committee and member of constitutional revision committee, ASTA. President, In-and-About Indianapolis Music Educators club. Earned the doctorate at Eastman in 1941.

DAVID HUGHES is chairman of the Department of Music of the Elkhart (Indiana) city schools, having been in that system for the past seventeen years. He is also director of the Elkhart Municipal Band. Chairman of Region III, NSBOVA. Was director of instrumental music, Steuben County schools, Angola, Indiana. Graduate of DePauw University. President, Indiana chapter ASTA.

JOHN PAUL JONES is head of the Department of Music, Northeastern State College, Tahlequah, Oklahoma, and director of the summer music camp on the same campus. Taught at Peabody; Vanderbilt University (Nashville, Tennessee); also supervisor of instrumental music Nashville city schools, and supervisor Albany, Pennsylvania. Author *Modern Instrumentation for Modern Arranging,* President, Oklahoma Music Educators Association. Degrees: B.A., Tulsa; M.A., Iowa; Ph.D., Peabody.

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MENC

The Music Educators National Conference will hold its biennial convention in Detroit April 17-22.

No active instrumental music educator can afford to absent himself from this conference. It is doubtful if any educational music organization has done so much for its members and for the good of all as the MENC.

It is a cause for rejoicing that older members are using their influence to encourage students and young teachers to enroll, feel at home and go to work with this great group. Granted that many professional conventions are a time of visiting, entertainment and politics, you may assure your principal or superintendent that you will have no idle or unprofitable hours at this meeting in Detroit (and very little time for sleep!).

Take the time and money to go to the MENC. Your school will profit if they give you leave and pay your expenses; but even if it all comes out of your own pocket, you will be money ahead. Many teachers from the far corners will go by plane. Others will drive or go by train. And, unless they enjoy sleeping on a park bench, they will make their hotel reservations well in advance!

FIVE-YEAR PLAN

What about the future of Instrumental Music? Will the teachers and directors be capable and progressive, or mediocre and run-of-the-mill? That depends upon *us*.

Directors should encourage their best senior players to take up music education as a profession. This is most important if the future well-being of instrumental music is to be assured.

Too many teacher-training classes are cluttered up with students with low M. Q.'s (Music Quotients!) who want to teach the way their private teachers taught years ago. The successful director of the future must be not only talented musically. He must have many abilities, not the least of which is the capacity to impress students and citizens as one who is well-rounded. The eccentric musician does not belong in our ranks.

We do not need to "high-pressure" talented personalities. Just ask that fine young man, who is a senior, "Have you ever thought of becoming a band or orchestra director?"

This five-year plan cannot fail.

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Copy for insertion in this column in next issue must reach us by Feb. 1.

CHICAGOLAND CAMP

A new music camp under the above name will open June 28 for a three weeks term at Des Plaines, Illinois, twenty miles from Chicago's loop, according to Emmett R. Sarig, founder and director. Nationally known conductors are being engaged. Members of the Chicago Symphony will give private lessons. Trips to Ravinia, Grant Park, Riverview, etc. will be featured. Address, 1084 Woodlawn Ave., Des Plaines, Ill.

CONNECTICUT CONTESTS

Miss Elizabeth Sonier, President of the Connecticut Music Educators Association, has announced the date and place of the three spring All-State Adjudication Festivals as follows:

Wed., March 31,
All-State Choral Festival, Williams Memorial Institute, New London

Thurs., April 15,
All-State Orchestra Festival, Greenwich

Sat., May 15,
All-State Band Festival, Danbury

EAST TENNESSEE

The Alcoa city schools, A. R. Strang, director, will be host again this year to the junior East Tennessee band clinic, a state sponsored event, in late January or early February. About 200 musicians from grades six to nine are expected to attend. Of this number 100 will be selected to play in the clinic band under the direction of junior high directors of the region.

RENTAL LIBRARY

A complete catalog of orchestra music for rent has been issued by G. Schirmer, Inc., 3 East 43rd Street, New York 17. The catalog contains large selections of contemporary music, mostly American; highlights of classical repertory; and many foreign publications.

Classified Shopping News

WE HAVE HUNDREDS of rebuilt and guaranteed band and orchestra instruments ready for immediate delivery. Just received some hard to get items—Genuine A. Zildjian Cymbals, New 1947 Blessing trumpets and Cornets, Conservatory system Oboes, Bass and Alto Clarinets, Sousaphones, Vibraphones, Chimes, Tympanis, Glockenspiels, Double French Horns, String Basses, Drums, Public Address Equipment, New Penzel Mueller and Pedlar Clarinets, rebuilt Kohlert Heckel System bassoon, Loree Conservatory oboe, rebuilt Trumpets, Cornets, Trombones and Clarinets (metal) from $57.50 up. Circular and Upright Alto Horns and Tenor Horns, from $45.00 up. Band and Orchestra instruments on five (5) day approval. Highest cash or trade-in allowance on your old instruments, and if our offer is not satisfactory, we will return your instruments at our expense. Write us for the latest bargain list. Meyer's Musical Exchange Co., Dept. C, 454 Michigan, Detroit 26, Michigan.

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FOR SALE: Fine old violin, hand-made Guarnerius model, beautiful tone, about 1800. Pfretschner bow and genuine leather case. $300. O. B. Hayward, Principal, Irving Junior H. S., 4727 Pine Avenue, Hammond, Ind.

FOR SALE: Uniforms—79 capes and 79 hats. Hats are white duck. Detachable. Capes have red lining, black outside. If interested write Dick Foster, Albion Community High School, Albion, Ill.

BASSOON REEDS—Handmade by first bassoonist United States Marine Band. $1 each. William Koch 1403 West Virginia Ave. N. E., Washington, D. C.

WANTED TO BUY — Metal clarinets, tenor and alto saxophones, and other instruments. Elmer Ziegler, Box 104, Sterling, Ill.

EVERY BAND SHOULD HAVE "The Marching Band" Director's Edition —$1.50; "The Marching Band" Student's Edition—$.20, 35 for $6.00; "Drum Major's Manual"—$1.25; "Baton Spinning" Vols. I & II—each $1.00 Hoosier Music House, 1136 Jefferson Ave., Evansville, Indiana.

FOR SALE: 42 band uniforms in good condition. Cotton gabardine, includes coat, hat, trousers, and belts. Royal blue with white and gold trim. Joseph A. Judkins, Dir., High School, Milford, Ind.

FOR SALE: 35 band uniforms. Navy blue whipcord with gold trim, including cap, coat, trousers, white belt. Contact Mrs. Idella Green, Box 147, Alta, Iowa.

FOR SALE: 40 blue whipcord band uniforms in good condition. Capes, caps and trousers trimmed in gold. Capes have gold lining which fastens back. Have 45 capes and caps. Sample uniform sent on request. Write and make me an offer. Harlowe Bentley, Band Director, High School, Deer River, Minn.

FOR SALE: 90 Navy blue gabardine uniforms trimmed in gold. Inquire South High Band, Lima, Ohio.

FOR SALE: 38 woolen band uniforms, colors red and blue, at a very reasonable price. Each uniform includes jacket, trousers (24) and skirts (14), cap, plume and citation cord. Also 1 director's uniform. Contact Mr. Joseph Dell'Angelo, Band Director, c/o Jenkintown High School, Jenkintown, Pa.

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TUCKING AND MOUNTING YOUR OWN DRUM HEADS

DRUM HEADS break very easily at this time of year, due to irregular humidity and temperature conditions. It is a great annoyance to have to send your drum head away or carry it to a repair shop, and perhaps be without it at the time of an important program.

This risk and inconvenience is unnecessary. Keep extra heads for all drums on hand, and learn to tuck and mount them yourself. For this work the following tools and materials will be needed:

1. A drum head tucker, which can be purchased from your music house (or the handle end of a common tablespoon can be used).

2. A pan large enough for soaking heads (the bathtub will do).

3. A tallow candle and some vaseline.

When ordering your head, be sure to specify if the head is for the batter or snare side. A snare drum with square wood hoops requires a head four inches larger than the shell size of the drum; a rounded wood hoop three inches larger; and for a metal hoop, two inches larger. For bass drum and tympani, allow five inches.

When replacing a snare head, a depression cut out of the hoop for the snares will be noticed. This is called the snare bed. Mark this with a pencil so that it can be seen plainly through the new head, and put it back on the drum in the same position in which it was found.

After selecting the new head, soak it in water at room temperature for about ten minutes, and place it on a table with a smooth surface with the flesh side up. Rub out any air bubbles that have formed between the head and the work table. (The flesh side can be determined by scratching the head near the edge with your fingernail. The flesh side will be soft, the hair side very firm and hard.) Put flesh hoop in center of head and start tucking at edge nearest you. After one tuck, go directly opposite and make one tuck, then go to left, then right, and repeat the operation. In other words, make one tuck at each point of the compass. Start tucking at any point and tuck all around, being careful not to stretch the head. Tuck the head well around the diameter of the flesh hoop so that the edge of the head can be seen on the outside of the flesh hoop. If the first job does not turn out successfully, remove head, resoak, and repeat the operation. Remember, practice makes perfect.

After head is tucked properly, put it back on drum. Lubricate the edge of shell with a tallow candle, rubbing the candle around the edge of shell. Replace counter hoop and rods, being sure to apply a little vaseline on rods; then tighten rods just enough to hold counter hoop against flesh hoop. *Do not screw rods down any more than just enough to hold hoops in place.* Cover the head with a damp towel and let it dry at room temperature, away from source of heat, for at least 24 hours. When dry, screw down rods evenly all around to proper tension.

LOOSE REGISTER OR THUMB PIPS ON WOOD OR EBONITE CLARINETS

The following tools and materials are needed for this operation: Long, slim screw driver, tweezers, rawhide mallet, and stick shellac.

If your wood or ebonite clarinet squeaks or will play only in upper register and no leaky pads can be found, look for your trouble at the register or the thumb pips. At this time of year there is a slight shrinkage in the instrument, and this has a tendency to loosen one or both of these pips. If you suspect this to be the situation, remove register key and thumb ring, and remove one or both of pips by pushing them out from inside of the instrument with a long, slim screw driver.

Hold pip with tweezer over an alcohol lamp. When warm, coat the outside with stick shellac. Again hold over heat, and, while hot, replace in instrument, pushing it well in place. You may use the rawhide mallet to drive it home.

When cool, break and remove any excess shellac. This will make a tight seal between the body of your clarinet and the metal pips, and you can forget about this source of trouble for another year.

A FEW TIPS

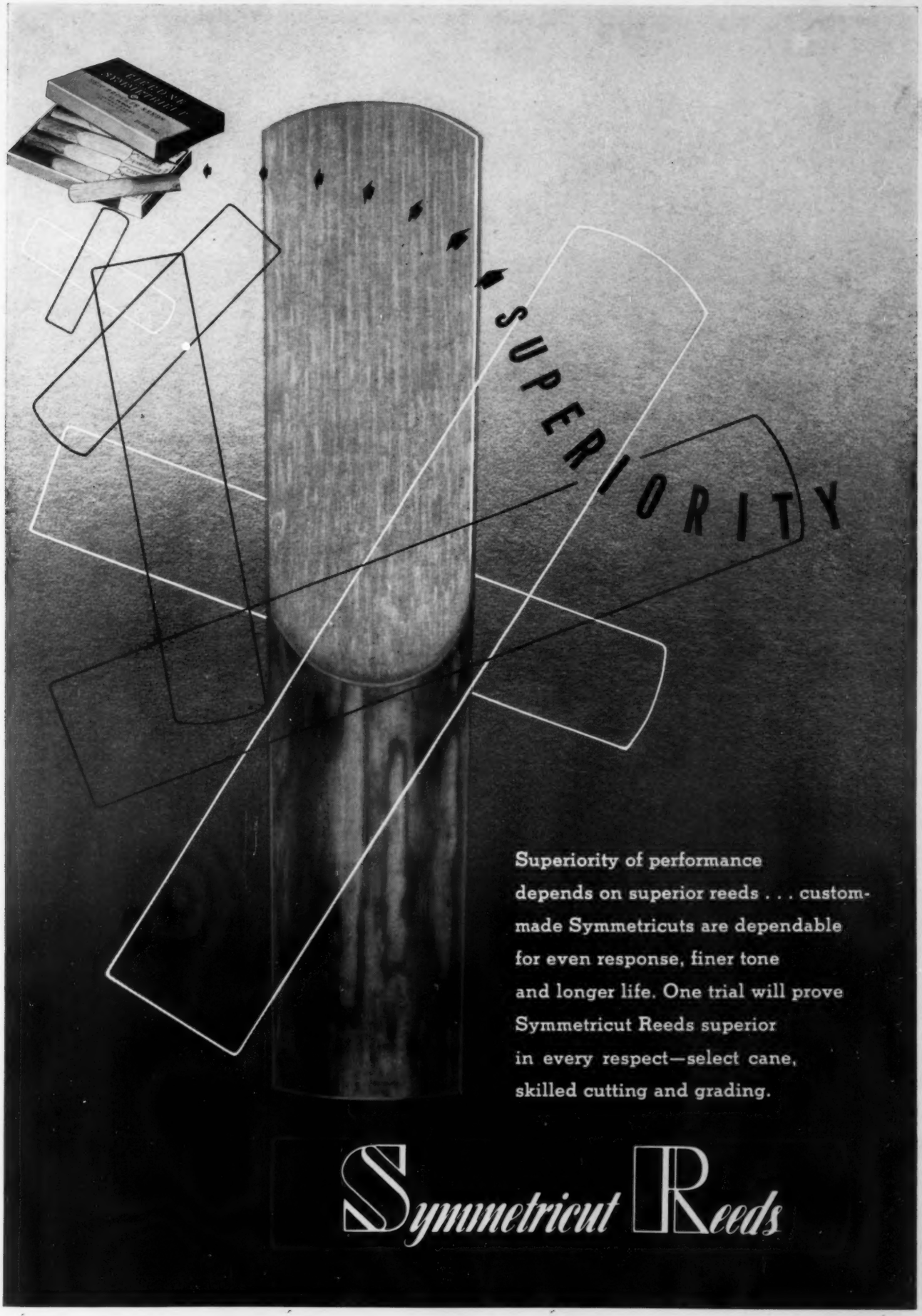
Don't force lid shut on a case crammed with music, lunch, et cetera. You take a big chance on bending keys, springing slides, or jamming valves, not to mention splitting the case.

See that the latch on your case is holding properly. If lid should fly open and the instrument pop out, you will probably have a repair bill.

Don't sit on your case. It was built to hold the instrument, not the player.

Avoid using rubber bands on silver or brass instruments. The sulphur in the rubber will tarnish and eventually eat into the metal.

When not in use, the ligature on the clarinet or saxophone mouthpiece should be loosened. Constant tight pressure of the ligature may warp the mouthpiece.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